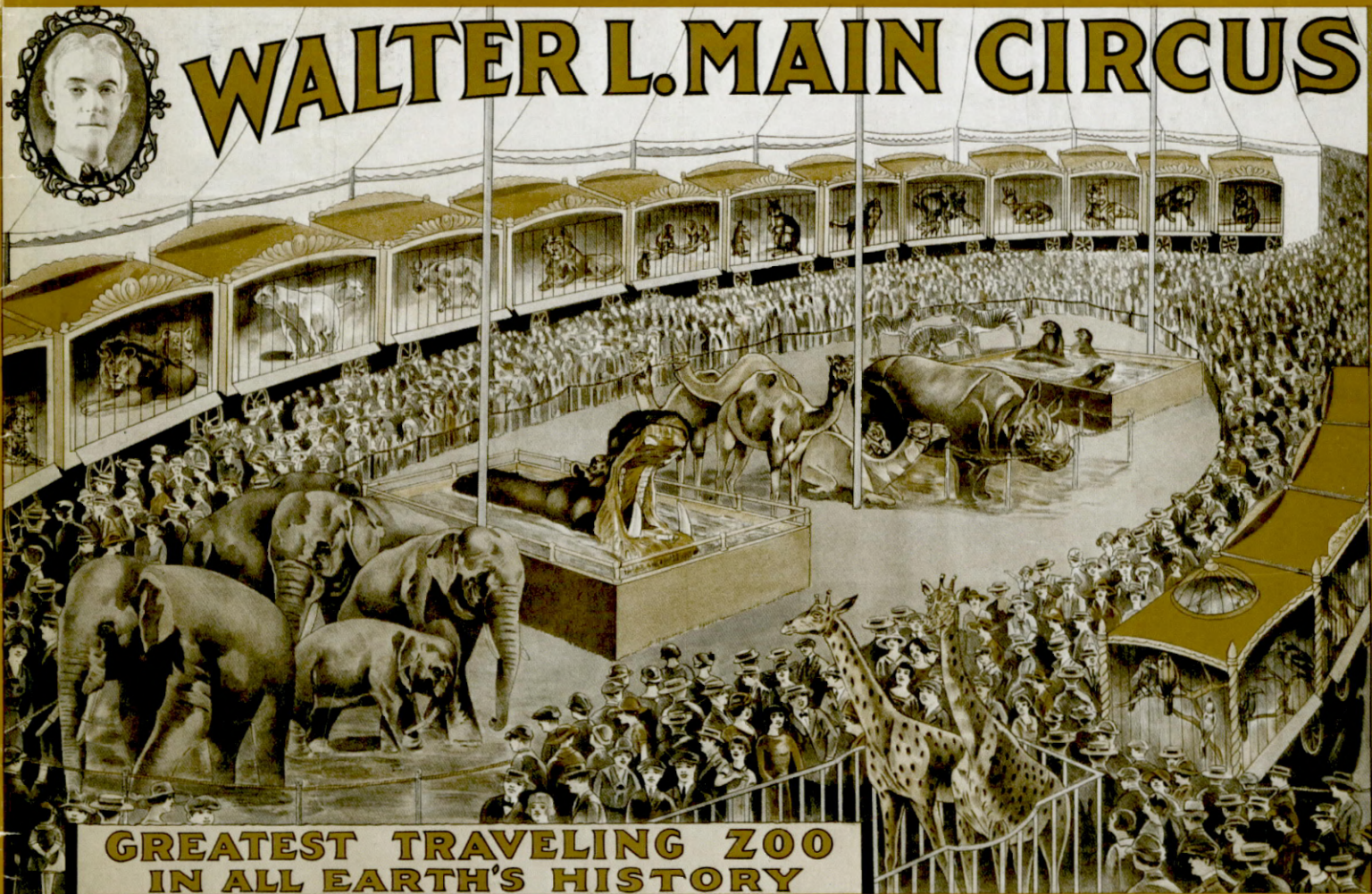


Bandwagon

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

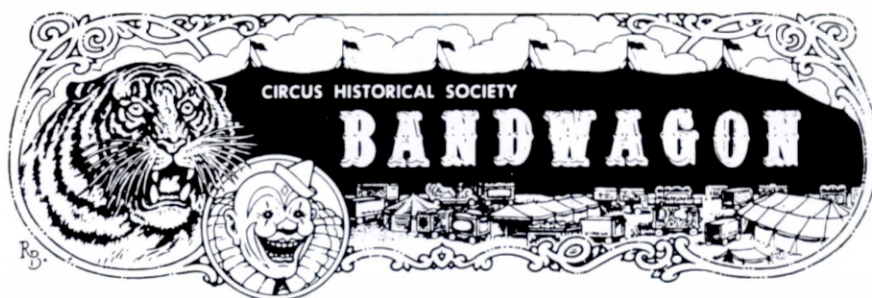


WALTER L. MAIN CIRCUS



**GREATEST TRAVELING ZOO
IN ALL EARTH'S HISTORY**

JANUARY-FEBRUARY 1978



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 22, No. 1

January-February 1978

Fred D. Pfening, Jr. Editor

Joseph T. Bradbury and Fred D. Pfening III, Associate Editors

BANDWAGON, The Journal of the Circus Historical Society is published bi-monthly. Editorial, Advertising and Circulation office is located at 2515 Dorset Rd., Columbus, Ohio 43221. Advertising rates are: Full page \$65.00, Half-page \$35.00, Quarter page \$18.00, Minimum ad \$12.00.

Subscription rates \$10.00 per year to members, \$10.00 per year to non-members in the United States, \$12.00 per year outside the U.S.A. Single copies \$1.65 each plus 35¢ postage. Application to mail at second class postage rates is pending at Columbus, Ohio.

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THIS MONTH'S COVER

This Walter L. Main one sheet flat is believed to have been used while the Kings operated the title. The title is in red on a light cream background, the lettering at the bottom is in red on a yellow field.

The litho was designed and printed by the National Printing & Engraving Company of Chicago, Illinois. The original litho was from the Karl K. Knecht Collection.

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Ballots mailed 1087, ballots received 456, a 42% response.

Charles H. Amidon,
Election Commissioner

GREG PARKINSON AT BARABOO

CHS member Greg Parkinson has joined his father Robert Parkinson on the staff of the Circus World Museum, Baraboo, Wisconsin.

CWM director Bill Schultz announced that Parkinson began his duties as assistant director of the museum library on January 1, 1978. Greg was selected from a group of applicants considered for the position.

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CAN YOU HELP ME? INFORMATION NEEDED ON CARL CROMWELL

What connection did CARL CROMWELL have with the circus. His obit in an October 1931 issue of the BILLBOARD stated that Cromwell trouped with a circus before he became nationally known as an oil operator in Texas. I am anxious to learn which circus he traveled with in the 1920's, as well as any other information on Cromwell. His daughter Caroline once lived in San Angelo, Texas.

I am also interested in identifying a small ten truck circus, well painted, but with no title on the trucks, that played Fluvanna, Texas in late March of 1929. (It was not Schell Bros.)

Your help will be most appreciated.

John R. Truss, Jr.

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THE FLOYD AND HOWARD KING RAILROAD CIRCUSES 1925-30

by Joseph T. Bradbury

Part III - The 1927 Season. Walter L. Main and Gentry Bros. Circuses

The trade publications were silent during the first weeks of January 1927 concerning the activities of the two King owned railroad circuses, Walter L. Main and Gentry Bros., in winter-quarters at Camp Knox, Ky., which was a short distance from Louisville. However, the King brothers had decided to return both shows to the road for the 1927 season with the same titles and car makeup as the year before. Walter L. Main would roll on 15 cars and Gentry Bros. on 10. Jess Adkins was signed to again manage Gentry while Howard King would serve as road manager for Main. Floyd King as in the past would be in overall charge of the advance for both circuses. The agreement to lease the Main title from Walter L. himself at rate of \$75.00 a week continued, however, the amicable spirit between the Kings and Main which had been in evidence for the past two seasons deteriorated later in the 1927 season, details of which will be given later.

The Jan. 22, 1927 *Billboard* did carry a report of the King shows and said that work was going on rapidly at the Camp Knox quarters. Two blacksmiths, 4 woodworkers, and 2 helpers were in the shops which were located in a 90 x 170 building which was equipped with skylights, had a concrete floor, and the latest in the way of machinery. The work of rehabilitating the parade equipment for both Main and Gentry was about completed. The paint shop under direction of Vic Paralta, who had painted the

King's shows for the past four seasons, was at work. William Bowles and Billy Beister were in charge of the striping and lettering. Several parade wagons were completely finished. Other notes said that William Emery and Joe Secastin, the elephant superintendents, with a total of 8 elephants and 5 camels, and Wink Weaver, Bert Wallace, and William McFarlan with 28 head of ring stock, had departed for Memphis to join the London Hippodrome Circus which was promoted as an indoor winter show by R. M. Harvey. Two stock cars and a baggage car were used to transport all of the animals and equipment the Kings rented to Harvey for this show. Final item in the report said that Joe Wallace, supt. of baggage stock for Walter L. Main, is spending his spare time hunting on the government reserve of 30,000 acres which adjoins the quarters. Many of the personnel who were with the King shows in 1926 are wintering in nearby Louisville.

Another *Billboard* report in February said that novelty will be the

Photo No. 1 - Scene in railroad yards at Hornell, N.Y. shortly after arrival of the Walter L. Main Circus train, Sept. 5, 1927. Note the flat cars at right. First two are the steel cars that came from the 1925 Gentry-Patterson Circus and believed to be early style Mt. Vernons. Flat at end is Warren built which was later purchased by the King's. Photo by W. H. Pennoyer.

keynote of the Walter L. Main street parade in 1927 and the last of the show's parade wagons were now out of the paint shop. C. W. Scott, trainmaster, was overhauling the train and it was mentioned that a workingmen's privilege and sleeping car will be added. (However, there was no additional car in the 1927 train, although it is possible some interior remodeling did take place on one of them.) Four zebras were said to be in the menagerie and that two cages of wild animals were to be added. (There is ample evidence from time to time that new animals were purchased, oftentimes to replace those which had died, or to increase the overall total, however it appears despite constant references in the trade publications to "enlargements", "additional cages" etc. the fact remained that throughout the history of the King rail shows their 15 car circus had 6 cage wagons and the 10 car show had 5.) A final note in the *Billboard* story said the Main show would get a new air calliope to play with the band, a report that cannot be otherwise verified. In any event there was no new wagon, although conceivably a new instrument was obtained.

Also in February the Kings ordered two new 70 ft. steel flat cars from the Warren Tank Car Co. of Warren Pa. to replace two of the older 60 ft. wooden flats in the Gentry Bros. train. These were delivered before the start of the 1927 season. The train makeup for Walter L. Main was 1 advance, 4 stocks, 6 flats, and 4 sleepers and for Gentry





Photo No. 2 - Unloading horses from Walter L. Main stock cars, Hornell, N.Y., Sept. 5, 1927. Photo by W. H. Pennoyer.

Bros., 1 advance, 2 stocks, 4 flats, and 3 sleepers.

The Feb. 19, 1927 *Billboard* said that E. G. Smith, who had been general agent for Orange Bros. Circus, had left that show and would be the local contracting agent for Gentry Bros. during the coming season.

The Feb. 27, 1927 *Billboard* said that two new baggage wagons for Gentry Bros. were being constructed in the quarters' shops and the parade wagons which were fresh from the paint department would have new canvas tarpaulins. Other notes said that L. C. Gillett, general agent, had completed his staff and that a complete new line of special billing paper would be used. More than a dozen new Gentry pictorial bills had been added during the winter. The Gentry Show had recently received a new menagerie top, a 60 ft. round with three 30's, and that the sideshow which was of the same size would get a new 140 ft. banner line. Possibly the two new baggage wagons mentioned in the *Billboard* story were additional vehicles which would fill the extra space on the flat cars made possible by the two new 70 ft. Warren built cars.

On February 28, Floyd King went to Cleveland and visited R. M. Harvey's London Hippodrome Circus and observe the King animals which appeared in what reviewers termed as a "mammoth indoor spec". However, a

short time later the Harvey show had such a large expense it was unable to complete the planned 12 week tour and was attached by creditors. After the blowup the King animals and personnel returned to Camp Knox quarters.

By late March the personnel rosters for both King shows were virtually complete and were as follows:

Walter L. Main 1927 Roster - 15 cars

Floyd and Howard King, proprietors and managers; Ralph Woodward, auditor; William Beister, secretary; Mrs. Howard King, treasurer; L. C. Gillette, railroad contractor; Joe McGrath, special agent; Harold Taylor, contracting press agent; John Duffy, advance press agent; James Shropshire, sideshow manager; Wink Weaver, equestrian director; John Parker, superintendent; Chester Pelke, supt. privileges; John Griffin, musical director; Sky Harris, supt. reserve seat tickets; Whitley Lehrter, supt. canvas; C. W. Scott, trainmaster; Joe Wallace, boss hostler; Ernie Hoyt, supt. lights; Arthur Berry, supt. props; Joe Cole,

supt. ring stock; Prof. Gentry, sideshow band leader; Al Hoffman, 24 hour agent; William Emery, supt. elephants and animals; Ed Smith, boss carpenter; Red Hubers, blacksmith; Al Clarkson, manager adv. car No. 1; Ed McDonald, checker-up; Howard Y. Bary, legal adjuster; Frank Lyman, announcer.

Gentry Bros. 1927 Roster - 10 cars

Floyd and Howard King, proprietors; Jess Adkins, manager; J. S. Kritchfield, asst. manager; O.P. Stephens, secretary; Champ Simpson, auditor; L. C. Gillette, general agent and railroad contractor; E. G. Smith, local contractor; Julius Green, special agent; W. H. May, contracting press agent; George Swanson, advance press agent; Jack Kelly, manager sideshow; H. S. McFarlan, equestrian director; J. C. McDonner, manager pit show; Fred Letner, supt. privileges; Henry Kerns, musical director; T. D. Newland, supt. reserve seat tickets; R. A. Loomis, supt. canvas; William Britton, trainmaster; George Lyle, boss hostler; Al Dean, supt. commissary dept; L. W. Marshall, supt. lights; Red Sumerville, supt. props; William Lando, supt. ring stock; Herbert Marshall, sideshow bandleader; William Erickson, 24 hour man; Joe Secastin, supt. elephants and animals; Fred A. Hart, boss carpenter; Homer Wade, boss porter; Tom Gallagher, blacksmith; Emery Proffitt, manager

Photo No. 3 - Stock cars and flats of the Walter L. Main 15 car Circus in rail yards at Hornell, N.Y., Sept. 5, 1927. Photo by W. H. Pennoyer.



advertising car No. 1; George Denison, checker-up; G. D. Calvit, legal adjuster; Theo Bates, announcer.

Although the staff and department heads were all set, the search for various acts and performers for both the big show and sideshow continued up to almost the opening dates. The following advertisement appeared in the April 2, 1927 *Billboard*.

"Gentry Bros. Circus Wants. Novelty Acts suitable for big show program. Comedy acrobats. Wire acts. Iron Jaw. High Perch. Ladies to ride menage. Clowns for Clown Band. Can use for sideshow. Sword Walker, Tattooed Man, Musical act, Impalement and cornet and trombone for colored band. Want to hear from good attraction for No. 2 pit show. Joe Solomon wire. Wanted. Trick Riders and Ropers for Wild West Concert. Show opens April 18. Address Gentry Bros. Circus, Camp Knox, Ky."

A week later *The Billboard* carried this ad.

"Walter L. Main Circus Wants. Experienced supt. of wardrobe. Man and wife given preference. State all in first letter. Would like to hear from Ed Hendricks. Address, Walter L. Main Circus, Camp Knox, Ky."

The April 9, 1927 *Billboard* said that Walter L. Main would begin its 48th Annual Tour on April 23. (Author's note. It seems much liberty was taken in proclaiming the particular annual tour number. In 1926 some notices said it was the 45th Annual tour, and here it had become the 48th.) The parade would be a big feature and would have 5 bands and 2 calliopes. The article also spoke of 3 new cages and several new tableau wagons which had arrived in quarters. (Author's Note. This is an example of press agent material which gets involved in legitimate news accounts, all of which make it more difficult for the latter day historian to attempt to separate fact from fiction. The cage and parade lineup in reality should have been the same as in 1926). The article also said the show would have all new canvas. James Shropshire had completed the sideshow lineup and Bill Erickson had returned from New York with a baggage car of menagerie animals imported by Ellis S. Joseph. (Probably, camels, zebras, other lead stock and crated wild animals). Just before the season began Mrs. R. M. King of Memphis, mother of the King brothers, visited the Camp Knox quarters.

In the same *Billboard* issue it was written that Gentry Bros. would open its 40th Annual Tour in April but the stand was not named. The last of the baggage wagons, cages, and tableaux were out of the paint shops and work on the train was completed. The two new 70 ft. steel flat cars were now on hand. George Lyle, boss hostler, had added 18 new draft horses, all dapple

Barnesville, Saturday, May 28th GENTRY BROS. CIRCUS



Newspaper advertisement for Gentry Bros. stand at Barnesville, Ohio, May 28, 1927. Joe Bradbury Collection.

grays (to replace older stock) and advertising car No. 1 left several days ago.

The April 16, 1927 *Billboard* said that Gentry Bros. would have its dress rehearsal on a quarters lot at Camp Knox, after which the show would move on to its first stand at Campbellsville, Ky., April 18. The new menagerie canvas had arrived and Manager Jess Adkins was well pleased with the appearance of the show. Al Dean, steward, has overhauled all of the cookhouse equipment. The article also mentioned that the advertising car was distributing one of the finest advertising pamphlets ever used by any traveling organization. Printed on excellent quality paper, 8½ x 11, it is a fine example of rotogravure. Advance men are instructed to place one of the

Photo No. 4 - Walter L. Main sideshow bandwagon (Sparks 2 statue tableau) in street parade at Hornell, N.Y., Sept. 5, 1927. Photo by W. H. Pennoyer.



pamphlets (couriers) in every dwelling and business in all towns in which the show is to exhibit.

A separate article in the same issue covered activity of the Walter L. Main show. It said all department heads are in quarters and that the advance car with Al Clarkson, manager, and 22 men left yesterday. The sideshow has a fine lineup of attractions and the new banners have arrived and are beauties. Joe Wallace, boss hostler, has the 68 head of baggage stock in fine shape. While no cars have been added to the train the show will go out much larger than last season. Wardrobe for the new spectacle is much more elaborate than that of last year. (And the press boys also got in this added bit of wisdom) - "New methods of loading the train have made it possible to enlarge the show without adding new cars."

Later report said that the Gentry Bros. advance car which had left Camp Knox, April 2, for the opening stand at Campbellsville, Ky. had been overhauled while in quarters, a new Delco light plant had been installed, and the car inside and out was painted and redecorated. The car had a full crew of union billposters. One change in personnel had already been made. Harry Johnson replaced E. G. Smith as local contractor.

Floyd King planned some changes in the routing in 1927. Only one show would make New England, Walter L. Main, and it would generally follow the same route as in 1926, but Gentry, after playing for several weeks in the same territory as a year ago would move into Canada for what was planned to be an extended stay. There is evidence some early changes were made in the Gentry route. According to the *Billboard* Gentry had booked Washington Court House, Ohio for May 6 while John Robinson was to come in May 12, but Gentry later cancelled its date as the show evidently decided to remain in Kentucky longer and avoid an early tangling with the American Circus Corporation units in Ohio. In those days routes could be easily changed and were often

done so. Many times there was only three or four weeks between the local contractor booking the date and the show itself playing the stand. At times this distance was even shorter. For most of the 1927 season it appears the advance cars of the King units were ahead about 15 days and the contracting agent several weeks ahead of the car.

The 1927 season had arrived. According to the Sturtevant files, railroad shows, flat carry type, going out included Ringling-Barnum 100 cars; Sells-Floto, 30 cars; Hagenbeck-Wallace, 30 cars; John Robinson, 30 cars; Al G. Barnes, 30 cars; Robbins Bros., 25 cars; Christy Bros. 25 cars; Sparks 20 cars; Walter L. Main, 15 cars; Cook and Cole, 15 cars; and Gentry Bros., 10 cars. Rallies parading were Robbins Bros., Christy Bros., Sparks, Walter L. Main, and Gentry. The large Miller Bros. 101 Ranch Wild West Show which was on the road presented a daily street parade and was powerful opposition for any circus. Also in 1927 E. H. Jones had his 3 car Cooper Bros. Circus on the road, and overland shows going out were Downie Bros., Mighty Haag, Sells-Sterling, Hunt's, Atterbury & Mighty Hooze, Honest Bill, Moon Bros., Zellmar Bros., M.L. Clark and Sons, Orton Bros., Silvan-Drew, Great Keystone, La Mont Bros., O'Neil Bros., Davidson Bros., Henry Bros., Rose Killian, Foster Bros., and several other small outfits. Most of the mud shows presented some kind of street parade or downtown or lot pre-show bally feature.

The overall economy of the country was in good shape in 1927. Silent Cal Coolidge was in the White House and in general, matters of government were peaceful. The Feds in those days harassed only the bootleggers and the free enterprising showman was left to his wit and wisdom to make and keep his own buck. Heavy flooding in the spring of 1927 devastated many areas which circuses sought to avoid if possible, but most of them suffered some due to an unusually wet period of

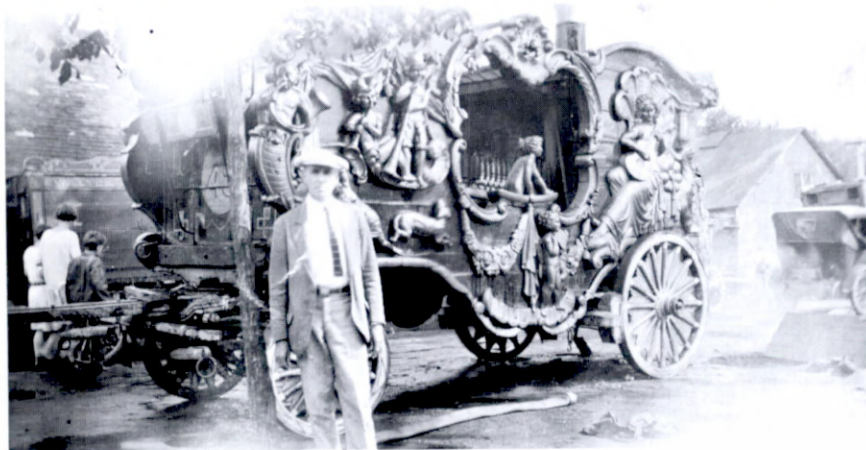
several weeks in the early part of the season. However, circus business was really at its peak this season and other than the new Cook & Cole season which lasted only a few days most of the others came out rather good for the season.

Walter L. Main's opening date came at Lexington, Ky., April 23, some 5 days after the Gentry inaugural. The April 30, 1927 *Billboard* covered the opening of both shows in an article headed: KING BROS. TWO CIRCUSES GET UNDER WAY IN KENTUCKY. Walter L. Main Opens 48th Season in Lexington, Gentry Bros. Starts 40th Tour in Campbellsville. Parade is a feature of both organizations." The article was then split into separate sections each covering one show. These read in part.

"Walter L. Main opened in Lexington, Ky. with large crowds in attendance. Cloudless skies and a brisk temperature signalized the opening. The train arrived early from Camp Knox and the parade was witnessed by thousands. The big show performance went smoothly with the Cottrell-Powell and Hollis Family equestrian acts big hits of an excellent program. Harry LaPearl is producing clown. The maintee crowd was good and every seat was taken at night."

The *Billboard* did not send a reporter to Lexington to do a detailed review of the performance but waited until the show was in the Cincinnati area a few days later. The first article did give the size of the big top, a 110 ft. round with four 50's, the latter of which is obviously an exaggeration. Unfortunately we have no eyewitness accounts of the show in 1927 but in all probability the big top was the same size as before, 110 ft. round with three 40's. The report also said the menagerie had 5 center

Photo No. 5 - Deacon Albright in front of the Walter L. Main steam calliope (Former John Robinson) at Hornell, N.Y., Sept. 5, 1927. Note cage in background with title above the sideboard. Photo by W. H. Pennoyer.



poles and the sideshow was a 70 ft. round with 4 middle pieces.

The April 30 *Billboard* continued saying that Gentry Bros. opened at Campbellsville, Ky., April 18, in ideal weather. Due to the heavy rainfall of the past three weeks the populace of the city and surrounding country seemed gladdened by the respite from the downpours and turned out in goodly numbers to see the circus. City and county schools were dismissed in time for the parade. Old timers said that never before in the history of Campbellsville had so many people witnessed a circus parade. At 11 A.M. the parade passed through the business district. The new tableau wagons, glittering in red and gold, drew many favorable comments. There were many open dens, 4 bands, elephants and camels, and the freshly painted wagons and cages held the crowd's interest from the first to last. The matinee began at 2 P.M. and due to rehearsals being held in winter-quarters, the program was presented without a hitch before a capacity audience. At night every seat was filled with many standing. Floyd King as well as many visitors were present for the opening. The costumes of the performers and spec were all new. The 1927 performance was listed as follows.

Gentry Bros. 1927 Program

Display No. 1 Magnificent introductory spectacle, Fairyland, which fills the hippodrome and rings.

2. Bucking mules.

3. Swinging ladders, Miss Illington, Miss Parker, and Miss Zenero.

4. Shetland ponies with collie dog riders and riding dogs on the hippodrome track, Mr. McFarlan.

5. Japanese equilibrists, hand balancing, Frank Satiro; contortion, Robert Woody.

6. Principal riding act, Melvin Hollis.

7. High jumping greyhounds, Mr. McFarlan.

8. Aerialists, loop trapeze, Miss White; single traps, Robert Woody; loop trapeze, Miss Parker.

9. Clown walkaround.

10. Elephants, introducing "Modoc" dancing the black bottom, Miss Orman, Will Hayes.

11. Feats of skill and sureness, barrel kicking, T. Magami; comedy acrobats, Selvey Duo; barrel kicking, The Great Herbert.

12. Lady principal riding act, Bessie Hollis.

13. The Flying Marine, swinging perch, Mr. Zenero; comedy rings, Selvey Bros.; swinging perch, Frank Satiro.

14. Performing dogs, Miss McFarlan; military ponies, Mr. McFarlan; goats, Miss Jacobs.

15. The clowns make merry.

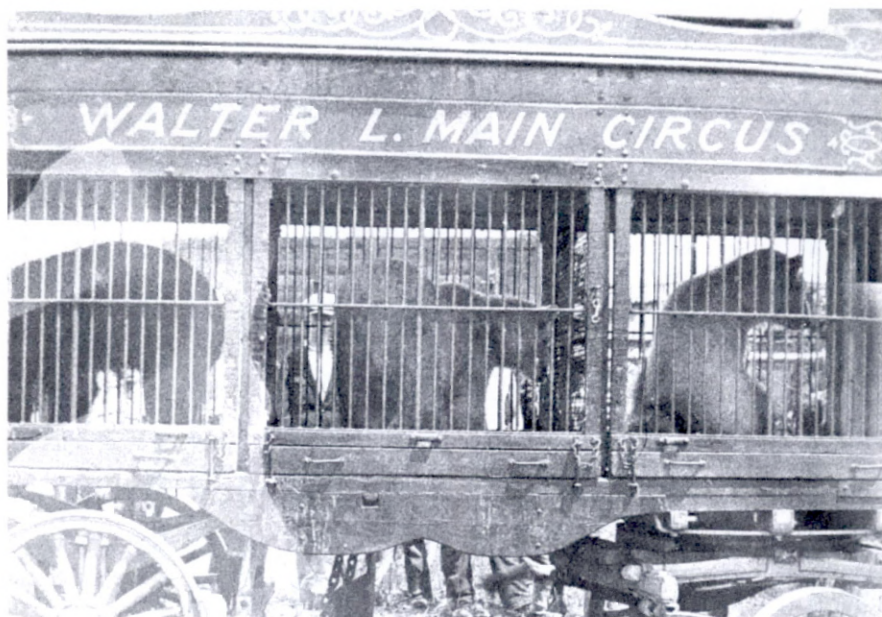


Photo No. 6 - Walter L. Main cage with bears on lot, season of 1927. P. M. McClintock Collection.

16. Wizard of the Wire, the Great Pedrosa.

17. The Song Bird of the Circus, Miss Le Claire.

18. Double trapeze, West Duo; head balancing trapeze, Miss White; double trapeze, Zenero Duo.

19. Clown band under direction of Horace Laird.

20. Iron jaw acts, Miss La Zant, Miss Illington, and the Clark Sisters.

21. Feature riding act, The Hollis Duo.

22. High perch acts, The Whites and The Wests.

23. Gentry Bros. dancing horses ridden by Miss McFarlan, Miss Jacobs, Miss Zenero, Miss Clark and Miss Orman.

24. Hippodrome races; first event, clown cart race; second event, cowboy and cowgirl race; Mr. Jacobson and Miss LaVerne; third event, gents flat race, Mr. Jamison, Mr. Larkins, and Mr. Logar; fourth event, pony race with monkey riders; fifth event, Roman chariots, Mr. Perkins and Mr. Dekoke.

In the concert are Earl Sutton and wife, Spike Henderson, and Tom Brandt introducing trick and fancy riding and roping, also H. Hackenschmidt, wrestler who meets all comers.

In clown alley are Joe Wilde, producing clown, Chick Reed, H. Nicholson, Mimmie De Cobb, Lew Hershey, Milo, Paddy Nolan, Andy McLean, Harry Alpine, Tut Brady, and Jess LaHunt. Horace Laird headed the clown band. Manager Jack Kelly has a fine lineup of sideshow attractions. With 120 ft. spread of new banners the front presents a fine appearance.

The various sideshow attractions were not named in the review, but the official route book published at the end of the season had the following lineup.

Della Kelly, snake enchantress; Dolly Dixon, lilliputian vocalist; Annette Simms, fortunes; Leroy Anderson, xylophones; Harry Robertson, trick violin and Swiss bells; Dell Simmons, juggler; Miss Nellie Hall and Miss Ruth May, Hawaiian dancers; Herbert Marshall, sideshow band leader with a 9 piece band and 2 comedians. Among those holding sideshow privileges were John and Cliff Shell, Frank Orman and several others. C. J. McDonner was manager of Pit Show No. 1, and L. H. McDonner, manager of Pit Show No. 2.

It is evident there was quite a turnover in both the wild west department and clown alley during the season. The route book lists the following who took part in the wild west aftershow. Tom Ellis, rope spinning and catching; Tom and Ida Ellis, whip cracking, and Harry Rooks and Shorty Butcher, trick riding. Horace Laird was listed as producing clown with almost a complete new lineup of joeys from those on the show opening day.

After the opening Gentry Bros. continued with a number of stands in Kentucky. The show was at Stanford the next day followed by Jellico. At Pineville, Ky., April 22 the show had a long 4 mile haul and gave only one performance that day. Other stands came at Cumberland, Harlan, Corbin, Irvine, Beattyville, and at Hazard, April 29, during the afternoon show a heavy wind came up and the concert was called off. The wind did considerable damage to the big top, which was the one used the year before, but no one was injured. The show then played Whitesburg, Mt. Sterling, Morehead,

Olive Hill, Louisa, Paintsville, and Wayland. The final stand in Kentucky was at Pikeville, May 9, where the show gave a matinee performance only. According to a notation in the route book the roads to the lot were impassible for taxi or car service.

The early route had carried the Gentry Show on an extensive tour of the coal fields of eastern Kentucky which old timers have assured the author was rough territory, but lucrative, for a circus to play in those days. With the grift working in the sideshow it took finesse and fixing to make for a smooth trip through the area.

In the meantime the Walter L. Main show, after its opening in Lexington, made a Sunday run to Frankfort where performances were given on Monday, April 25. Additional Kentucky stands came at Richmond, Paris, Marysville, and Bellevue, and then the show crossed over the river into Ohio to play Middletown, April 30.

The May 7, 1927 *Billboard* in headlines, "Walter L. Main Circus Offers Very Pleasing Program" went on to say that the show played Bellevue, Ky., near Cincinnati on April 29 where the ball park lot was used. The day was long and miserable for a tented aggregation, it having rained practically all day. The lot was a sea of mud which delayed the matinee until 4 P.M. Nevertheless, those who attended voiced their approval of the very good show presented by Howard and Floyd King. Attendance was fair in the afternoon, good at night. The program was handled by equestrian director, Wink Weaver, and John Griffin and his band adds to its presentation. The performance was as follows.

Walter L. Main 1927 Program

1. The Program begins with a spec entitled, Egypt, in which the entire company participates. The prima donna, Helen O. Harris sang a number in a very pleasing manner.

2. Liberty ponies were worked by Mr. Weaver and Allen Hauser, which especially interested the children.

3. An excellent comedy bar number (on stage) was presented by the Maxwell Trio, one working straight. The routine of tricks brought them good hands.

4. Four elephants are handled by Mr. Weaver in one of the rings and 2 pachyderms by Miss Wallace in the other. A pleasing number.

5. Harry La Pearl and his gang amused in the clown's dance.

6. Participating in the swinging ladder display are Peggy Cline, Miss Wallace and Miss Corelli. The usual stunts are presented.

7. The well known joey, Harry La Pearl, scored with his shoe dance. He appeared on the stage.

8. Kaichi and Sakata, Japs, in a balancing perch act, performed some

difficult feats and won rounds of applause.

9. Dalbanie, on an unsupported ladder in ring 1, and Miss Arma Connors in a posing turn in ring 2 met with favors. The Buckley Bros. on the stage did some exceptionally clever work in hand balancing and registered.

10. The clown band directed by La Pearl, met with approval. It's one of the best in the business.

11. Concert announcement and Wild West lineup.

12. Mule hurdles by H. Gibson and Lyle Connors brought forth the laughs.

13. A very pretty number was the pigeon song done by Miss Harris who received a big hand. Her wardrobe in both this act and in the spec are worthy of mention.

14. Cornelia and Sakata, balancers, appeared in the rings and Perez La Flor Trio on the stage. The trio has an especially interesting turn, one of them doing jackley drops at two heights at different times from a ladder. They scored decisively.

15. There are two well-known and merited riding acts with the show. They are the Cottrell-Powells (man and woman) and the Hobson Troupe (two men, one of them clowning, and 3 women).

16. Second concert announcement.

17. The iron jaw display has Misses Perez, Pelke, and Cornelia who present a pleasing routine.

18. Two sensational feats are presented by Sakata. One is a foot slide backward on a rope from the top of the canvas to the ground and the other is head jumps on stairs, there being approximately 10 steps. His was a big hand.

19. Dalbanie has a first rate novelty turn. He uses a wagon wheel on which he balances himself, goes around the stage and finishes by going up a pair of stairs, from which he makes two jumps to the platform. He garnered much applause.

20. Comedy acrobatics by the O'Neils, Damm Bros., and the La Pearls were amusing.

21. Mable Pelke did some neat work on the Spanish web and on the rings and finished with giant one-arm swings to a big hand. She is a very graceful performer.

22. The menage number is always pleasing to circus goers. This circus has clever riders in the Cottrells and Misses Cline, Wallace, and La Flor.

23. A fast and meritorious wire turn is offered by Lyle and Erma Connors.

24. The riding dogs presented by Weaver and Hauser, were very well handled.

25. A very good casting act is offered by the Three Damm Brothers. They work rapidly and accomplish some difficult turns.

26. The always interesting Indian Act, presented by the Riding Hobsons



Photo No. 7 - Walter L. Main air calliope (Former Gollmar Bros.) on lot season of 1927. P.M. McClintock Collection.

brought the show to a close.

There is a lineup of good clowns headed by Harry La Pearl and includes Loretta La Pearl, Louis Piamordon, Buck Leahy, Bill West, George Weyman, Vance (Boots) Gill, George Emery, Al Sherwin, Gay Gibson, Marvin and Adam Damm, Albert Powell, Charles Cline, Clyde O'Neal, Roy Brown, Charlie Forest and Doc Campbell.

John Griffin has the big show band and Deacon Albright plays the steam calliope in parade. The Wild West Concert is headed by Lee Ford in horse roping and trick and bronk riding. Others are Charles Poplin in trick and bronk riding, Herbert Hopson and Cleo Wallace in Australian whip-cracking and Jess and May Coppinger, trick riding and rope spinning. An added feature is Billy Leon, Greek wrestler.

The sideshow, managed by James Shropshire, has a good list of attractions: Mlle Elizabeth, mind reading; Charles Rose, tattooed artist; Jennie Lioniti, midget lady; Milo Larway, sword swallower; Ben Deb, fire eater and bagpiper; Miss Rae Tullis, snakes; Sig Arcaris (who has trouped for 40 years), knife thrower; Columbia Ben-Deb, flagolet player; Misses Benson, May, Wilk, and Bennett, Hawaiian dancers; Eugene Gentry and his colored band of 12 pieces.

Mark Parker manages the No. 2 sideshow which has snakes, alligators, and monkeys.

Continuing in Ohio, Walter L. Main played stands at Sidney, Lima,

Findlay, Tiffin, Marion, Mansfield, Cambridge, Urichsville, and East Liverpool. The show moved over into Pennsylvania, May 12, at Sharon with additional dates in the Keystone state coming at Greenville, Meadville, Franklin, Grove City, and Elwood City. A return to Ohio for a single stand at Ravena came May 19, then it was back to Pennsylvania where the show remained through May 31 with final date at Corry.

Gentry Bros., after concluding its Kentucky tour, went into Tennessee at Kingsport, May 10, played Johnson City the next day, then entered Virginia at Norton. At Honaker, Va., May 13, the former home of Mrs. Howard King, the show was visited by many of her friends. Gary, May 14, was the first of ten dates in West Virginia. On the Sunday run, May 15, from Gary to Williamson, W. Va., the train was delayed several hours due to a wreck ahead of it. A huge rock had fallen on the track derailing a locomotive and several cars. During the street parade in Richwood, W. Va., May 23, the team pulling a tiger cage staged a runaway. Some cars in the streets were damaged but no one was hurt.

After West Virginia the Gentry show moved into Ohio at Marietta, May 26. When the show played McConnellsville, Ohio, May 27, the train was actually unloaded in Malta. Other stands played in Ohio were at Barnesville, Barberton, Fostoria, and Defiance. While at Bowling Green, Ohio, June 2, "King" a little menage horse was sold. He had been a favorite of the Gentry show for many years. After Bowling Green the show went into Michigan with first stand at Monroe, June 3.

While in Monroe a new big top, manufactured by Driver Bros., was delivered to the Gentry Show. According to the June 25, 1927 *Billboard* the size of the new top was a 110 ft. round with three 40's, which if correct would be the same size as the Walter L. Main big top. Other notes in the article said Mrs. Jess Adkins and daughter, Helen, joined the show and will remain until the latter returns to college in September. Walter L. Main and his wife had visited the show at Barberton, O., May 30. Final items said that Harry Steel, boss canvasman, became ill and had to leave the show and return to his home, and that trainmaster, Bill Britton, gets the show out of town by midnight most always. The show had seen much rain lately but so far no days have been lost.

The second stand in Michigan was in Richmond, June 4, but the train unloaded in Lenox. This was a practice often done in those days, sometimes it was to avoid an interchange with another railroad, or a more convenient unloading siding and haul to the lot would be located at a different station a short distance away.

After Richmond the Gentry Show then moved into Ontario, making it the first time a King owned flat car type show had visited Canada. According to the *Billboard* one rail car was added before moving into the Dominion but there were no further details and the route book mentions nothing about this. In all probability, if the report is true, the car was a sleeper and it was not unusual for railroad shows to put on another sleeping car when going into Canada. This was done so that the show could carry a full compliment of working men and not have to depend on local labor while in Canada. Those hired in the states would rarely desert the show while in Canada and it would assure the circus manager of having adequate help for set-up and tear down each day. If the *Billboard* report is correct then the car no doubt was a regular system coach rented from a local railroad.

The Canadian tour began at Sarnia, Ontario, June 6, which was also the beginning of the 8th full week of the 1927 tour. A little over seven weeks would be spent in Canada and the Gentry show would tour the provinces of Ontario, Manitoba, Saskatchewan, and Alberta. Additional Ontario stands during the 8th week came at Stratford, Goderick, Kincardine, Owen Sound, and Kitchiner. The 9th week, which began at Collinwood, June 13, saw the show still in Ontario playing Midland, Barrie, Orilla, Parry Sound, and North Bay. While at Midland, June 24, one of the show's laborers, a young black, died and was buried the next day in Barrie.

The 10th week of the Gentry season started June 20 at Cochrane, followed by Timmins, North Colalt, Sturgeon Falls, Sudbury, and Chapleau.

While at Sturgeon Falls, Ont., June 23, 1927, a professional photographer took the shot picturing the show setup on the lot as per Photo No. . The original was a long, about 8 x 20, shot which was popular in those days and this remarkable photograph gives us a good look at the physical setup of the 1927 Gentry Bros. Circus.

Gentry's 11th week, which began June 27, saw the show playing dates in Ontario at Port Arthur, Fort William, Fort Francis, and Rainy River, then it moved into Manitoba for Emerson and Morris.

The 12th week was spent entirely in Manitoba and the route book describes the show's Fourth of July celebration that week as follows.

"Stewart Al Dean served two beautiful and bountiful holiday menus this season to the folks of the show. We were in Portage La Prairie, Manitoba, July 4, Independence Day. Although under the British Government, when the flag was raised over the dining

Photo No. 8 - Walter L. Main advertising car at Mt. Morris, N.Y. to bill the show's stand in that city scheduled for Sept. 8, 1927. Charles Bernard Collection.



GENTRY BROTHERS CIRCUS
KING BROTHERS - OWNERS
FORTIETH ANNUAL TOUR



MENU, JULY 4TH, 1927

PORTAGE LA PRAIRIE, MANITOBA, CANADA

tent, and Prof. Kern's band played the United States National airs, we at the time imagined ourselves under the Stars and Stripes".

Other dates in Manitoba during the 12th week of the season were at Newpawa, Dauphin, Reblin, Swan River, and The Pas. While at The Pas, Man., July 9, Jess Adkins bought two Huskie sled dog puppies. There is an interesting photo in the route book (unfortunately not of sufficient quality to reproduce here) which pictures a group of Indians on the show's lot at The Pas. The caption reads, "Types such as these constituted fully one-half of our audience in The Pas, which is the farthest north any 10 car show has ever exhibited".

The 13th week saw the show still in Saskatchewan at Posthern, Biggar, Watrous, Alsask, then it moved on to Alberta for Hanna and Stettler. The 14th week began July 18 at Drumheller, Alberta, followed by additional stands in the province at Bassano and Medicine Hat, then the show returned to Saskatchewan for Maple Creek, Swift Current, and Morse.

The 15th week of the season found Gentry Bros. at Estevan, Sask., July 25, which was the final stand in Canada. The show returned to the States the next day at Portal, N.D. Unfortunately there were no reports in the *Billboard* of the Gentry's visit to Canada, which was the first and only time, one of the King railroad circuses played there in the period 1925-30. Canadian territory, including the Western provinces, were popular areas for tours of United States based rail circuses in those days. Nearly every season saw one or more railroad shows visit Canada. In all probability the Gentry show did good business in the Dominion in 1927 although at times considerable inclement weather was encountered. Somehow we neglected to ask Floyd King about this in his taped interview. Years later when Floyd King was operating his motorized King Bros. Circus he took that show in 1949 into much of the same territory played by

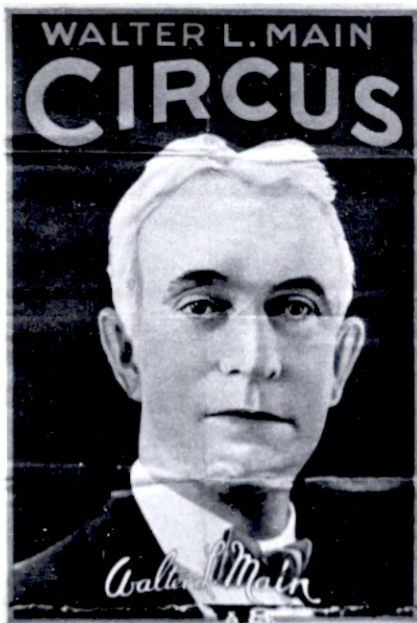


Photo No. 9 - This Walter L. Main Circus one sheet upright litho picturing likeness of Walter L. Main himself is not dated but in all probability was used by the King brothers 1925-28. The advertising was purposely geared for it to appear that Walter L. himself was running the show. Color scheme has the bust of Main in natural tones on a red background with title in yellow. Pfening Collection.

Gentry in 1927 and minted a small fortune that season.

While Gentry had been in Canada the Walter L. Main show was continuing basically on the same route it had made for the past two seasons. The show moved into New York at Dunkirk, June 1, and covered the state rather thoroughly, playing Niagara Falls, Towanda, Batavia, Seneca Falls, Rome, Little Falls, Gloversville, Amsterdam, Catskill, Newburgh, and Troy. Then the show moved into New England with initial stand coming at North Adams, Mass, June 15. Other dates in the state were at Greenville and Holyoke, then the show went into Connecticut for Bristol, Torrington, Middletown, Essex, and Willimantic. The stand at Willimantic, June 23, was a sad one for the show as the popular equestrian director, Wink Weaver died suddenly. Burial was in Bloomington, Ill. The show returned to Massachusetts for a single date at Webster, June 24, then it was back into Connecticut where it played Danielson and Norwich. Three days came in Rhode Island beginning June 28 at Westerly and followed by West Warwick and Bristol. Another visit to the Bay State was next with the show at Falmouth, July 1, followed by Provincetown, Hyannis, Middleboro, Norwood, Waltham, Marlboro, Newburyport, and Lawrence.

While in New England the Kings encountered a problem with Walter L. Main himself. The original agreement of \$75.00 a week rental for the title was still in effect and had worked out fine for the first two seasons, but now old Walter was getting restless and was wanting some more scratch for using his name. He had done what he could in promoting the show for the past two years, often spending days at the time back on the show, in fact many of the local officials and newspaper people along the route actually thought Walter L. was the owner. This was fine with the Kings. They wanted it that way. As mentioned before, the Main title was very popular in New England. But now in the summer of 1927 Walter L. was dissatisfied and since the Kings were reluctant to raise the ante for the title he began to harass the show in many ways. Floyd King tells this story as follows.

"The first year we operated the Walter L. Main title in 1925 I had a lease with Mr. Main. We paid him \$75.00 a week. Everything went along fine. At the end of the season we leased the title for the next year, 1926. In 1927 when the show was up in Massachusetts Main travelled a few days ahead of the show and complained to mayors and ministers and different city officials that we were not operating the circus properly and that he was greatly dissatisfied with this and that. Anyway, he caused us so much harassment that my brother, Howard, finally had to make a deal with him and give him a couple of thousand dollars as a bonus for the title. In other words, a kind of a 'shake'."

Although Floyd tried to smooth matters with Walter L., Howard wanted no more of him, and the unpleasantness which began in Massachusetts in 1927 was one of the reasons the Main and Gentry titles were switched at the conclusion of the season. Floyd tells it this way.

"The Walter L. Main title was a great one especially in New England and we operated it in 1925-26-27. As I said previously Mr. Main, who was a sharpshooter of the first grade all the way — a real circus man — he upped the rent through various complaints. However, my brother said it was nothing but a plain shake and after the 1927 season Howard told me that he wanted no part of Walter L. Main in the future. Well, I said, we'll reverse the titles—put the Gentry title over on the 15 car show which Howard managed, and use the Walter L. Main title on the 10 car circus."

This of course was not the only reason for the switch of titles in 1928 but a prime one. Howard King got where he didn't want Walter L. around the show at any time and his visits dropped off to practically none for the remainder of the 1927 season.

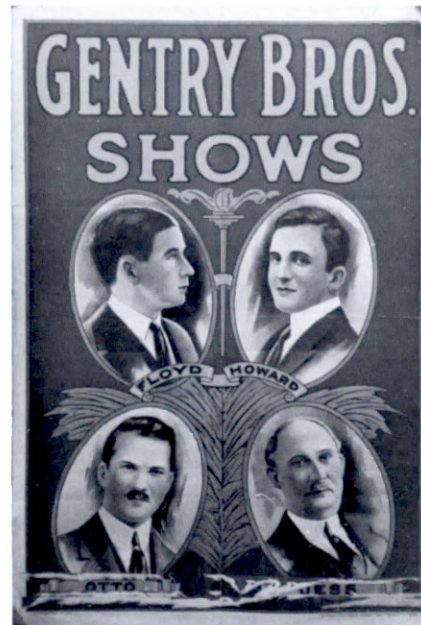


Photo No. 10 - Gentry Bros. one sheet upright was one of two designs featuring portraits of the show's owners and manager. At top left is Floyd King with Howard King at right. Jess Adkins, the show's manager in 1926-27, is at bottom right. Gentleman at bottom left is identified only by the printed name "Otto". Harold Dunn Collection.

Leaving the Bay State the Main show went into New Hampshire at Nashua, July 12, which was followed by Wolfeboro, Laconia, Littleton, Berlin, Lebanon, and Claremont. Vermont came next with stands at Bellows Falls, Brattleboro, and Bennington, then the show left New England and moved back into New York with first date at Ticonderoga, July 23. Additional stands in the state were at Saranac Lake, Tupper Lake, Massena, Odgensburg, Carthage, Ft. Plain, Kingston, and Haverstraw, then the show moved into New Jersey at Perth Amboy, August 3. Other dates in New Jersey were at Asbury Park, Long Branch, Red Bank, Toms River, Bridgeton, Cape May, Millville, Salem, and New Brunswick.

Walter L. Main next moved to Long Island where it spent two full weeks, August 15-27. After a rather extensive tour of the island the show returned to New Jersey at Orange, August 29, where the Hobson Family riding act left. Following two more New Jersey dates the show moved into Pennsylvania at Stroudsburg, Sept. 1.

While Gentry Bros. was at Portal, N.D., July 26, the first stand back in the States after the 7 weeks in Canada, the Ringling Bros. advance car staff visited and spent a pleasant afternoon at the matinee. A total of five dates were played in North Dakota. The route book records that at Wahpeton,



N.D., August 1, "the Gentry show folks with a minister of the city held a memorial service over the graves of Charles Smith and Charles Walters who were killed with the Ringling show, June 10, 1897 by a severe storm. The monument was a beautiful stone representing a broken center pole. Prof. Kern's band rendered several pieces of appropriate music, and the show folks laid a beautiful floral offering on the graves of the unfortunate, as an emblem of their deepest respect."

The Gentry show next went into Minnesota and at the initial stand, Brainard, August 2, during the street parade six ponies hitched to a monkey cage ran away, tearing up the cage, but the driver was unhurt. Following 9 Minnesota dates the show entered Wisconsin for a single date at Ashland, August 12. Moving on into Michigan the next day at Ironwood, the show made a thorough tour of the state playing a total of 26 stands, the final date coming at Niles on September 13.

While in Michigan the Gentry advance crew ran into opposition with Hagenbeck-Wallace which was also billing stands in the state. J.C. Donahue, Hagenbeck-Wallace's general agent accused the Gentry billers with covering his show's paper and took the matter up with Floyd King. King, being especially careful not to antagonize any of the American Circus Corporation units, was most conciliatory in the matter which is

Photo No. 11 - Gentry Bros. clown bandwagon (clown dropframe wagon from Gentry-Patterson) in center and cage at right lined up for street parade, season of 1927. Joe Bradbury Collection.

evidenced by the following letter which is in the historical files of the Circus World Museum, Baraboo, Wis. Written on a Gentry Bros. Circus letterhead (same design as shown in photo No. () it read as follows:

Gentry Bros. Circus
Memphis, Tenn. Sept. 6, 1927

Mr. J. C. Donahue, General Agent,
Hagenbeck-Wallace Circus
Chicago, Ill.

Dear Joe: -

I received your two letters regarding billposter Parks who covered some of your paper in Michigan. I am very sorry he did so. I have a notice posted in both of our advertising cars, warning the men from touching other live paper. And have instructed the car managers, particularly about not covering any Hagenbeck-Wallace paper.

I cannot understand how it happened. Except that the billposter disobeyed orders. We were all around you in several stands in Michigan. At Petoskey, we sent a man back after

Photo No. 13 - Some of the participants of the Gentry Bros. spec on lot, season of 1927. Howard Tibbals Collection.



your show date, to get your dead paper in the country.

Mr. Gillette is here and I took the matter up with him, and I am enclosing copy of wire he sent Proffitt and his reply. It is hard to estimate the damage that was done, but I am enclosing check for \$50.00.

Trusting this will find you well, and that business is satisfactory, I beg to remain,

Yours very truly,

-S-

Floyd King
Chisca Hotel

While Gentry Bros. was playing Menominee, Mich., August 17, the show took delivery of a number of animals which had been purchased from Ellis S. Joseph, animal dealer of New York. The August 27, 1927 *Billboard* carried the following article concerning this.

"GENTRY SHOW RECEIVES SHIPMENT OF ANIMALS.

"Menominee, Mich. Aug. 20 — A carload of animals consisting of three elephants, four hyenas, two black pumas and miscellaneous hay-eating beasts was received here Wednesday by the Gentry Bros. Circus. The animals were recently imported to the United States by Ellis S. Joseph, animal dealer of New York, for King Bros. Another shipment is due in New York, August 28, and will be added to the Walter L. Main Circus. The shipment received here considerably augments the menagerie of the Gentry Show. The elephants arrived here from Indo-China in New York, Sunday night after 51 days aboard ship. The following morning they were en route here, arriving Wednesday morning in time to make the parade. Unaccustomed to American ways, the elephants were chained to other pachyderms while in the parade."

The Gentry route book also tells of the arrival of the animals thusly, "Three new elephants, several hyenas, a black panther, 24 monkeys, and a number of birds of rare plumage, were added to the menagerie August 17 at Menominee, Mich."

Another little item in the route book said, "Mr. and Mrs. R. A. Lemieux of Menominee, Mich. came to Ontonagon, Mich., August 20, for a week's visit with Mr. and Mrs. J. H. Adkins of the show. They brought with them a fine mess of black bass they had the pleasure of catching at Spring Lake while en route."

A final note from the Gentry route book concerning the show's Michigan tour said that "Little Virginia," elephant, died while the show was playing Ishpeming, Mich. August 24.

The elephant situation on both the Gentry Bros. and Walter L. Main shows in 1927 is somewhat unclear. If the 8 elephants mentioned as being rented to the London Hippodrome Show back in

January for a few weeks were the only ones owned by the Kings, then it appears that when Gentry and Main went on the road in April there were 6 on Main and 2 on Gentry. The three additional elephants delivered to Gentry by Ellis Joseph would now give that show a total of 5, while 6 remained on Walter L. Main. The name "Little Virginia", the elephant said to have died while the Gentry show was in Ishpeming, Mich. August 24, does not appear in our files at all. Conceivably since this was only 7 days after the arrival of the Ellis Joseph bulls "Little Virginia" could have been one of them. According to information in the Chang Reynolds files the Kings purchased a total of 5 elephants from Ellis Joseph. They were VIC, TOPSY, TILLIE, JUDY, and SALLY. However, we are not sure of the exact date of delivery of each of these. The two besides the three going to Gentry at Menominee could have been delivered before or after that date. As mentioned in the first installment of this series we have the exact account of elephants by name and number on the two King shows for only one season - 1929.

When Gentry played Gaylord, Mich. Sept. 3, the menagerie received an ostrich from the Florida Ostrich Farm. The big bird was named "Dizzy Lou".

September 2 saw the Walter L. Main Circus at Montrose, Pa. In contrast to the previous season in which the show made a mad dash south to get ahead of a pack of other shows but there was no such urgency this year. Floyd felt it would be wiser to pick up some more good dates in the north and then move south in late September following pretty much the route and timing of Gentry Bros. in 1926. So the Main show returned to New York at Norwich, Sept. 3, and remained in the state through September 8. On Labor Day, Sept. 5, the show was at Hornell, N.Y. and the late W. H. Pennoyer took the splendid views of the train shortly after it had arrived in the rail yards from Norwich on Sunday morning before the show date.

Mt. Morris was the final New York date for Main, then the show went into Pennsylvania at Coudersport and played a total of 8 stands. It entered Maryland at Chestertown, Sept. 19, played Centerville the following day, then went into Delaware for Dover, Milford, and Georgetown. Back into Maryland at Snow Hill, Sept. 24, the Main circus moved on down the peninsula picking up 4 other dates, and was at Parksley, Va., Sept. 30. On October 1 it played Cape Charles, Va. and then the show repeated the run made by Gentry Bros. in 1926 and made a 30 mile trip across the bay on the Pennsylvania car ferry to Norfolk and then on by rail to Ahoskie, N.C. The October 15, 1927 *Billboard* in telling of this Sunday run said many of the Main

personnel rode the steamer leaving Cape Charles at 6 a.m., arriving in Norfolk at 8:30. The ferry carrying the show's rail cars arrived at 9:15 and after shuttling them over to Portsmouth on various railroad belt lines the train was ready to leave at 10 A.M. but waited until noon before departure, arriving at Ahoskie, N.C. at 4 P.M. Show date in Ahoskie was Monday, October 3. There were many visitors from the Mighty Haag Show who motored 62 miles from Richlandville on Sunday, and on Monday several visitors came from the Silvan-Drew Circus which was playing at Rich Hill, N.C. The article concluded by saying the weather had been ideal during the show's tour of Delaware and Maryland.



Photo No. 12 - Gentry Bros. midway, season of 1927. On right is bannerline for main sideshow and on left the pit show. In center is marquee with portions of menagerie and big tops showing. Howard Tibbals Collection.

The Main show played two more North Carolina dates, Dunn, and Sanford, dipped into South Carolina for Cheraw, October 6, then returned to North Carolina for 10 more stands. It moved north into Virginia at Martinsville, October 19, and for the next few stands played back and forth along the border of North Carolina and Virginia. The show did tremendous business at Henderson, N.C., October 24. The *Billboard* upon the conclusion of the 1927 season when summing up the Walter L. Main tour said that Henderson was the banner day of the season with over 3700 at the matinee and 2300 attending the sideshow during the stand. After Henderson the show returned to Virginia for the final time, playing Franklin and Suffolk, after which it moved back into North Carolina at Elizabeth City, Oct. 27, and made five more stands in the state. It was on into South Carolina to play Conway, Nov. 3, followed by a return to North Carolina for Fayetteville and Aberdeen, then the show took off on a Sunday run to Camden, S.C. and stayed in the Palmetto State for stands at Lancaster, Chester, and Laurens.

Evidently the advance billing crew of the Walter L. Main show heeded Floyd King's advice to lay off other

shows' live paper as per this note in the Nov. 5, 1927 *Billboard* from Frank McGuyre, general agent of the Mighty Haag Show. He was quoted, "Thanks to the Walter L. Main Circus for clean opposition. The Haag Shows have been ahead of the Main Show in several towns through Virginia and North and South Carolina. Their billers were second in at all opposition towns. Never was one sheet of paper covered or a lithograph or date removed."

Upon conclusion of the South Carolina stands the Main show went into Georgia at Elberton, Nov. 11. The next day the train moved over the Elberton & Eastern Railroad (later abandoned in the early 30's) to Washington. Next came a run south down the Georgia Railroad branch line

to Barnett, followed by a few miles east on the main Atlanta-Augusta line of the Georgia Railroad to Camak, then on the Camak-Macon branch of the Georgia southwest to Milledgeville where performances were given November 14. The above is an example of some of the fascinating railroad moves made by the King owned 10 and 15 car circuses of that period. Two more Georgia stands were played, Ft. Valley, and Dawson, then the show went over into Alabama for a single date at Eufala, Nov. 17, which was followed by a return to the Peach State and stands at Montezuma and Tifton. A Sunday run then took the show into Florida with the first date coming at Stuart, Nov. 21.

Meanwhile Gentry Bros. was concluding its series of Michigan stands at Gaylord, Sept. 3. The tour through the state had been interesting. The route book says that Oliver Stephens, the show's auditor, and Betty Jacobs, a performer, were married when the show played Cheyboygan, Mich. on August 31. Leaving Michigan the show went into Indiana at Michigan City, Sept. 14. The next day it played Greencastle, Ind., then moved over into Illinois for four dates, returned to Indiana at Mt. Vernon, Sept. 21, then moved south into Kentucky. On the show's second visit of its home state in 1927 it played dates at Madisonville, Providence, Morganfield, Marion, Cadiz, Hopkinsville, Princeton, and Mayfield. On October 1 the show was at Covington, Tenn. While at Dyersburg,



Tenn., Oct. 3, it being the home of treasurer Champ Simpson and wife, many of the show's personnel were entertained by them at their home on the hill.

Three dates came next in Mississippi, then the show went back to Tennessee for Martin, Union City, Trenton, Humbolt, and Brownsville. A second tour of Mississippi began at Ripley, October 13, and Gentry remained in the state this time for a total of 10 stands, the final coming at West Point, October 25. Whereas the Main show played but one date in Alabama, Gentry Bros. then came in at Reform and picked up a total of 13 stands, with final one at Sampson, Nov. 9. The trade publications were unusually silent on the Gentry show's early tour of the south but the Oct. 15, 1927 *Billboard* did say the show had a big day at Mayfield, Ky., Sept. 30. Gentry's tour of Florida began Nov. 10 at De Funiak Springs and it would remain in the state for the rest of the season.

Walter L. Main which had made a very long Sunday run to its initial Florida date at Stuart continued further south the next day to play Ft. Lauderdale and then on to Miami for two days, Nov. 23-24. The show was at Homestead on November 25, then moved over the Florida East Coast Railroad down thru the keys on the so called "overseas" line to Key West where performances were given on the 26th. Next the show retraced its route over the railroad and made a 284 mile Sunday run to Vero Beach covering the run in 10 and a half hours. Performances were given in Vero Beach on Monday, Nov. 29 and then the show worked its way up the eastern shore of Florida playing Cocoa and Daytona and was at St. Augustine, December 1, which was the final stand of the 1927 season. After the closing the train departed for Camp Knox, Ky. quarters.

The Dec. 10, 1927 *Billboard* said that Deacon Albright had written that the Walter L. Main circus had a fine trip in Florida. He said that at Miami the overflow crowds were seated on the

Photo No. 14 - Gentry Bros. Circus on the lot at Sturgeon Falls, Ontario, Canada, June 23, 1927. This shot which was taken by a professional photographer pictures almost the entire show. From right to left is the main sideshow and bannerline with the pit show on opposite side of the midway, menagerie, and big top. At far left is portion of a tent which is probably the padroom. Joe Bradbury Collection.

ground for 3 of the 4 performances, but that business was off in Key West.

The Dec. 17, 1927 *Billboard* told the story of the Main closing and advised the show had put in a successful season of 33 weeks. Enroute back to Camp Knox quarters the show's stock had to be dipped at Jacksonville and the delay gave the folks riding the train to quarters several hours in which to shop. The train arrived in Louisville on the morning of December 4 over the Southern Railway, then shortly thereafter went on to Camp Knox.

Gentry Bros. after its first stand in Florida, next played Panama City, then began the 30th week of the 1927 season at Marianna, Nov. 14. After several stands in northern Florida the show moved on south and was at St. Petersburg, Nov. 21.

The route book recorded this sad note on the death of Gordon Calvitt who became ill when the show played Quincy, Florida, November 15 and had to be left in the local hospital.

"A few weeks prior to our closing, a gloom was cast over the show, by the death of our legal adjuster, Gordon Calvitt. He was sick just a week with pleurisy and pneumonia. He passed away at the Gadsden County Hospital in Quincy, Fla. Nov. 20. He had just recently been married to Miss Naida Miller, wire artist, with the show. His body was taken to Alexandria, La. for burial."

After St. Petersburg came stands at Clearwater, Mulberry, Arcadia, Ft. Myers, and Wauchula. The 32nd week of the season began at Bradenton, then the show played Plant City, Avon Park, St. Cloud, Deland, and Sanford.

The 33rd and final week of the season saw the show at Leesburg, December 5, which was followed by Ocala, Gainesville, and Palatka, with the closing stand coming at Green Cove Springs on December 9. The train left the next day for Camp Knox, Ky. quarters. Total mileage for the season was given as 15,870.

And so both of the King railroad shows were now back in Camp Knox quarters with the 1927 season a memory. All reports indicate both Gentry Bros. and Walter L. Main made profitable tours. Throughout the remaining weeks of the year the Kings made no announcement on their plans for 1928. The Dec. 17, 1927 *Billboard* had a story which said that Walter L. Main of Geneva, Ohio, who owns the title bearing his name writes, "The Main Circus will again go out next season but at this writing haven't decided as to who will be the boss". This would indicate to the circus world that perhaps everything was not all right between him and the Kings, and this would be the correct assumption. Howard King was ready to shuck the deal with Main and go to another title but Floyd wanted to go along with it for at least one more season. As mentioned before it was already planned to switch the Main title to the 10 car show and Gentry to the 15 car show in 1928 but no public mention of this was made until after the first of the new year.

There was very little news in the trade publications concerning the Main and Gentry shows in Camp Knox quarters during the last days of 1927. The Dec. 24, 1927 *Billboard* did say that the Louisville Hotel was a busy place these days, crowded with personnel of the two King owned shows. Deacon Albright, steam calliope player of the Walter L. Main Circus said that after 12 years he finally met his counterpart, Crazy Ray Choisser, who played the steamer on Gentry Bros. It was mentioned that the Kings had purchased two new trucks which would be used to haul various materials and supplies between Louisville and the Camp Knox quarters. A few days later and 1927 would pass into history.



SPARKS CIRCUS



GORGEOUS GLITTERING STREET PARADE AT 10 A.M. DAILY

WILL EXHIBIT AT

FAIRMONT

Parade 10:30 a. m.

THURSDAY, MAY

5

PRICES REDUCED

Adults 75

Children 50

War Tax Included

The Sparks Circus - through 1928

by Gordon M. Carver

Season of 1920

Winterquarters in Macon, Georgia, was a busy place, for again the Sparks Circus was being enlarged. The three sixty foot stock cars were replaced by four new seventy foot Mt. Vernon stocks which would give space for about another eighteen horses. A new steel elephant car was also added. The six old sixty foot flats were also replaced by six seventy-two foot all steel Mr. Vernon flats. This change gave the show seventy-two additional feet of loading space for wagons.

Additional baggage wagons were obtained, and possibly other wagons were added to fill out the additional flats. The small "Mirror and Dragon" ten foot tableau wagon was sold to the Rhoda Royal Circus. This wagon had been on the show since its early days as a flat car show, around 1913. So far as we know this wagon was not replaced in 1920 so the parade may have been one wagon shorter. All of these changes were the start of a modernization and further enlargement of the show which was not to be completed until 1923.

One of the Sparks well decorated cages in the 1920 parade. This cage had been on the show for a number of years. Carver Collection.



In the early months of 1920 the usual want ads for musicians, wild west people, side show novelty people and a side show band and minstrels as well as advance men of all kinds appeared in *The Billboard*. As there were no ads for performers for the big show it must be presumed that Sparks had lined up his show at an early date - a wise move in view of the proliferation of circuses during these post World War I years. And yet suddenly a week before the opening an ad appeared wanting "a seal act, performing bear act, any good feature animal act, two clowns, man to work an untameable lion act". What happened? At this late date no one can tell for sure but we may presume that some of those acts that he had signed up had received better offers elsewhere and had cancelled with Sparks or just plain disappointed him.

In February Fletcher Smith outdid himself in a report to *The Billboard* on activities in winterquarters and the size of the show for the coming season. Since this was a publication by, of and for show people who must have been aware of the truth of the matter, it is a puzzle why the various shows' correspondents seemed to feel constrained to exaggerate so much about the shows they were writing for. For example Smith said of Sparks that "all

This newspaper ad was used for the Fairmont, W. Va. stand on May 5, 1921. The leaping tiger title design was also used on some of the show's letterheads. The menagerie drawing appeared in the heralds. Pfening Collection.

their cross cages (Ed. note; three) had been sold and replaced by sixteen (Ed. note; half of the total of all wagons the show carried). It was also stated that \$1,000 worth of gold leaf was being applied to all the wagons - probably about ten times the actual.

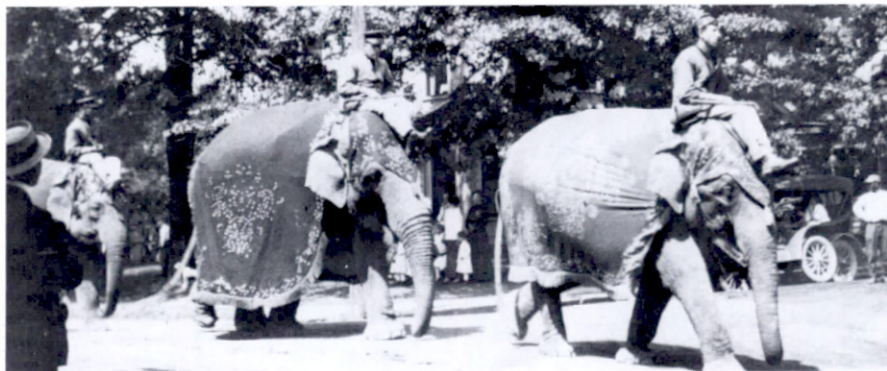
About half of that quarter column article was devoted to this puffery while the balance listed the staff and indicated, without names, that the performers had all been signed. The staff was the same as it had been in 1919, a very unusual circumstance, for most seasons did see a few changes. The only open job was that of the Equestrian Director, who it was said had been signed but would not be announced until later. It later turned out that Orrin Hollis was to fill this job.

The show opened its season in Macon on Monday, April 5. The show was sponsored by the Al Slaah Temple of the Shriners. They participated in the parade and performance. Both afternoon and evening shows were sell outs and all the reserved seats were sold before the doors opened.

Heading the parade was an open carriage drawn by two camels and containing the Illustrious Potentate, Mayor O'Toole and his staff. Following the Mayor was a big delegation of Shriners marching ahead of the big red and gold "Dancing Girls" tab bandwagon containing Jack Phillips and his band. The Shriners also rode the elephants and camels and several in grotesque costumes rode with the clown band. There were twelve wagons and dens in the parade including the above bandwagon, the old "Sea Horse"

This sea lion den was a little under 12 ft. in length and was typical of the Sparks cages prior to 1921. Five cages of this length could be loaded on a 60 ft. flat car. This photo by W.H.B. Jones was taken in 1919, the cage was destroyed in a train wreck in 1921. Allaire Collection.





tab, "Two Indians" and "Grecian Girl" tabs, seven cages and the steam calliope.

The afternoon show went off without a hitch under the direction of Orrin Hollis in one hour and forty minutes. There were eighteen displays - standard for the show over the last few years. Orrin, Melvin and Bessie Hollis and Walter Guice, Flora Bedini (Guice) were the principal riders. Dainty Irma and Conners, Matoka and Lula Harris performed on the tight wire. Double trapeze acts were presented by the Yorkes and the Earles. The Esamo troupe of Japanese did oriental acrobatics and Hiro Matoka slid from the dome of the tent to the ground on a wire while balancing on his head. Louis Reed's performing elephants were presented by Madge Evans and Minnie Thompson while Lisle Conners and Orrin Hollis handled the liberty horses. The Woolfords presented their statue horses and dogs on the center stage.

There were five high school horses ridden by Minnie Thompson, Etta Meyers, Bessie Hollis, Madge Evans and Lola Harris. The Cornalia family of acrobats and the three Walters on the aerial horizontal bars starred in the acrobatic part of the program which was completed by the Jung Brothers, comedy acrobats, and the Misses Rodney, Madamine and Yorke doing iron jaw numbers. Finally there were Lisle Conners and Bill Mossman in mule hurdle riding and Etta Meyers and Minnie Thompson riding high jumping horses. It was pretty much the standard show that Sparks had presented over the last couple of years.

The clown alley was continuing to grow ever so slightly with some old and some new names. Walter Jung was the producing clown and he had several original walkarounds. Assisting him were Paul Jung (later with Ringling-Barnum for many years), Harry Johnson, Frank Decker, Harry Mick, Harry Yorke, Mike Smilo, Ted Tipton, Dick Bell and Fred Remson. Before the show Harry Mick worked the track in female costume and apparently "wowed" the audience.

Charles Sparks had on his staff: Clifton Sparks, Assistant Manager;

Two of the six Sparks elephants in a 1920 parade. During this period Sparks did not put advertising banners on his elephants in the parade, as most smaller shows did. Carver Collection.

C.B. Morgan, Special Representative; the aforementioned Fletcher Smith, Press Agent with the show; and J.C. Kell, Legal Adjustor. The various department heads were: Pete Stanton, side show; Albert Keller, privileges; Jack Phillips, bandmaster; Prof. Simmons, side show band and minstrel show; Louis Reed, in charge of the menagerie and elephants; George Singleton, canvas; Henry Welsh, boss hostler; Mark Maginnis, side show canvas; "Hook" Cross, props; W.A. Cross, trainmaster; Gerry Vanderbilt, cookhouse; Mrs. Vanderbilt, wardrobe; Java Kohn, lights (still all gas and oil); and Hi Ellis, 24 hour man.

After the opening in Macon the following Thursday and Friday the show was in Atlanta for another Shrine sponsored date, the Yaraab Temple. The following Monday, April 12, in Marietta, was still another Shrine sponsored date.

After seven stands in Georgia, the last at Cartersville, the show moved north on a more western route than in previous years. Instead of going through North Carolina and Virginia it went through Tennessee, at Knoxville, into Kentucky where it played eleven stands before moving into its historic spring state of West Virginia. Here it played seventeen towns including all the larger ones of Huntington, Charleston, Fairmount and Morgantown before moving into Ohio for its one and only stand of the season in that state at Bellaire, May 19. During the month and a half since their opening they had had much opposition from Hagenbeck-Wallace, Rhoda Royal and Howes Great London shows but with apparently no ill affects on business.

Through June Sparks was still advertising for help of various kinds - no bosses, just general help and performers. One ad asked for "Seal Act, monkey act, bear act, strong feature act to join quick". It was apparent that Sparks was still feeling a strong need

to fill his center stage with another animal act. Jim Randolph also needed billposters for his #1 advertising car.

After an unusually quick tour of Pennsylvania, in Washington, New Kensington and Kittanning, they made for Canada, entering for a Monday, June 24, stand at Hamilton. This tour was to last one day short of six weeks. Business during this tour was phenomenal, there being a turnaway in London and three packed houses in Chatham. While in Canada Albert Keller, in charge of privileges, for the last seven years, left for his home in Eastport, Maine to frame a pit show to play fairs. His place was taken by J.W. Walker whose job on the front of the pit show was taken by Charles Katz. Katz remained with Sparks through his ownership of the Downie Bros. Circus.

In Windsor, the last stop in Canada on Friday, July 2, they had two crowds sitting up to the ring curbs. And the return to the United States was just as phenomenal for, the next day in Ann Arbor, Michigan, they again had two capacity houses.

The show now started on a five week tour of Wisconsin, Michigan, Illinois and Indiana which took it through August 7. Almost all of the stands were smaller towns. However, they did get close to Chicago on July 14 at Evanston. At Indiana Harbor, Michigan, the day before, the evening show was almost flooded out by torrential rains after the matinee which left the lot a quagmire making it very difficult to get off the lot. However, they were off early enough to get to Evanston on time.

On July 28 at Monticello, Illinois, Al G. Barnes visited with Charles Sparks on the show. The next day Clifton and Mrs. Clifton Sparks drove from Taylorsville to Springfield to return the visit on the Barnes show. This visiting between Sparks folk and those on other shows began to be more noticeable now that the show was growing in size. On August 4, at Sullivan, Indiana, they had a good matinee but only fair night business. In the July 31 *Billboard* there was a picture of the five high school horses trained by Minnie Thompson and ridden by her and Bee Young, Madge Fuller, Ella Harris and Etta Meyers.

On Tuesday August 10, the circus entered Kentucky at Lawrenceburg for a tour of the south that would take almost four months. It would cover Kentucky, Tennessee, Alabama, North and South Carolina, Georgia with the last three weeks in Florida. In Kentucky they again encountered more opposition from the Howes Great London show. It was also reported that J.W. Grier, a groom for Melvin Hollis who had fallen from the train 55 feet into a stream after leaving Fairmont, West Virginia, May 1 had recovered from his injuries and had rejoined the show.

During August the show was again advertising for help. They were looking for "Novelty circus acts, Novelty acts for the side show, wild west people, whip cracking act, Colored musicians and performers for the side show. All to join on wire". They were also in need of a boss property man.

While in the last weeks not much competition from other shows was encountered, they were around in the same general area. On October 23 at Shelby, North Carolina, the Walter L. Main Circus was only fourteen miles away at Lincolnton and there was much visiting between the shows. While the show was waiting in the freight yards at Columbia, South Carolina, on October 31 as it was enroute from Marion to Conway both the Hagenbeck-Wallace and the Walter L. Main shows passed through.

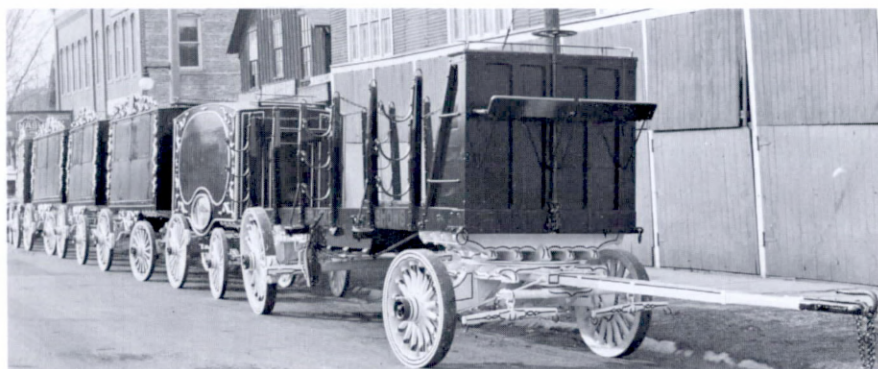
The last three weeks of the season in November were spent in Florida. In the last week there was the second two day stand of the season on Friday and Saturday, November 26-27 at Miami, the first being at Atlanta in April. Three stands later at Jasper, December 1 a highly successful season came to a close.

Season of 1921

During this period of growth and change the Macon winterquarters was a bee hive of activity during the winter of 1920-1921. Late in the fall of 1920 Charles Sparks contracted with the Moeller Brothers wagon works of Baraboo, Wisconsin, for a group of new wagons. Chappie Fox has provided us with a copy of a Moeller letter dated November 30, 1920, addressed to Charles Sparks. This letter outlined the details of the wagons to be built. Listed were four open dens, with solid collar axles, 3 feet and 3 1/2 feet wheels with panels between the spokes (sunbursts) and 3 x 5/8" steel tires. The cage bodies were to be 12 feet long, 5 feet 6 inches wide and 5 feet 4 inches high, open on both sides, carved tops (skyboard) carved drops (mudboards) with carved corner pieces, 1/2 inch bars on 3 inch centers, with one partition. They were to be painted with white gears, red bodies, carvings in gold. The price quoted was \$975.00 each.

A pole wagon was also listed in the letter. It was to be 28 feet long and 5 feet wide, with three and four feet wheels. To be painted red with white gears and lettered to order. The price on this wagon was \$796.00. The terms of payment were 60% cash and balance due on bill of lading attached.

Although not listed in the November 30, 1920 letter another wagon was also built by Moeller along with the four cages and one pole wagon. A wagon was built to carry an air calliope. Photos indicate that this wagon was 10 feet long and had wheels the same size as those provided on the cages.



This view taken outside the Moeller Bros. wagon works in Baraboo, Wis., shows the pole-stringer wagon, the air calliope and four cages built in 1921 for the Sparks show. Pfening Collection.

Just prior to shipment the five wagons were lined up on the street in front of the Moeller factory and were photographed. A note in the April 9, 1921 *Billboard* commented that during the winter Sparks had received 2 carloads of new cages, calliope and wagon from the Moeller Company. It was also noted in the article that the show was all new steel train, with 70 foot coaches, stocks, flats and elephant car. A February *Billboard* note advised Sparks had ordered a new instrument from the Pneumatic Calliope Co., to be used in the new air calliope wagon from the Baraboo firm.

To make way for the new wagons in 1921 two of the old cages were sold. These were the cage with two lions and jesters head on the skyboard and carved scalloped fringe above the bars, and the cage with the narrow gargoyles corner posts. These may have gone to the Andrew Downie Walter L. Main Circus. This now gave the show eight cages. It is also believed that the "Grecian Girl" tab wagon was also sold to Downie with the cages.

The new Moeller air calliope wagon

Another view of the Sparks wagons in Baraboo prior to shipment to the Macon, Ga. winterquarters. These four 12 ft. cages replaced older equipment that was sold. Pfening Collection.



was, of course, used in the parade, but was also used to augment the band in the big top during the performance. This acquisition brought repeated ads in the *Billboard* before and during the early part of the season for someone to play it. So how much use Sparks got out of the instrument at least during the early season is problematical.

The new pole and stringer wagon from Moeller replaced the smaller one which was no longer quite adequate. However the show was not as yet large enough to have separate wagons for poles and stringers.

Except for the elimination of the "Grecian Girl" tab and the addition of the air calliope and cages, we must assume that the parade was about the same as in 1920. If these assumptions are correct there would have been four tab wagons, two calliopes (air and steam), and eight cages for a total of thirteen wagons in the parade, one more than in 1920. The tab wagons would have been: "Dancing Girls", "Sea Horses", "Two Indians", and the former Cole Bros. "Clown behind the Curtains."

From the beginning of the year through May ads for all kinds of help appeared in *The Billboard* quite regularly. Help shortages resulting from the post-war prosperity were still plaguing all the shows including Sparks. In addition to the need for the air calliope player, in January Jack Phillips needed for the band cornets, altos, a trombone and a bass. In June he still needed musicians but was not



The four new Moeller cages are shown in a corral menagerie during the 1921 season. Woodcock Collection.



The new Moeller air cally is pictured with a six pony hitch prior to a parade during the 1921 season. Woodcock Collection.

specifying the kind, apparently any would do.

In mid-February a rather general ad appeared asking for "Feature act, Acrobatic act, Troupe of Japs, Novelty hand balancing act, Novelty acts of all kinds, Oriental dancers for the side show". For the first time in several years they were also in need of drivers - four, six and eight horse drivers - who were asked to write Henry (Apples) Welsh, Superintendent of Stock, in Macon. Billposters and bannermen were also needed. After many years with Sparks Jim Randolph had left and he was being replaced as Manager of the advance car by Frank Stern. He said that a long season could be expected but we now know that he was to be disappointed for as it turned out the season was to end October 31 for the show's shortest in several years.

As late as mid-April after the April 2 opening the show's roster was still incomplete. Besides musicians, and the air calliope player, they needed wild west people, particularly a trick rider who could do all horse catches. They also wanted a "big loop novelty for the side show" - whatever that was. And finally they needed a 24 hour man. With this constant need for people of all kinds, some "one of a kind" on a show of this size, running a circus in those years must have been far from easy.

Again the show opened in Macon, this year on Saturday, April 2. Moving very rapidly north it was in Suffolk, Virginia, five stands later on April 8. After two weeks in Virginia including the larger cities of Norfolk 11, Richmond 14, Williamsburg 16, Charlottesville 18 and Lexington 21 it moved into West Virginia and then on April 29 into Ohio at Marietta. The next two weeks were spent in and around Ohio, West Virginia and Pennsylvania.

On May 16, a Monday, the show played in Vandergrift, Pennsylvania, the home of John Sparks, Jr., and the Sparks family. On Sunday night John Jr., entertained the entire show personnel at his theatre with a Fox film of

the dress rehearsal of the show taken at Macon that Spring. The next day the town was crowded for the parade. At the afternoon performance the entire audience was the guest of Charles Sparks. It was quite a homecoming.

Ten days later on Thursday, May 26, the show played Ithaca, N.Y., and here received a very favorable afternotice. In those towns that had daily papers, and many that Sparks visited did not, having only weeklies, it was not unusual for the paper to carry an "after notice" or comment on the show. Depending on the qualities, if any, of the show, or the mood of the Editor, these comments could be good or bad. Very often all they did was allow the Editor to vent his spleen over what he considered shabby treatment. However, a poor after notice probably did a show little harm for any show that got this kind of treatment deservedly either did not play the same route more than once every three years or so, or, if it did, it changed its name. But Sparks was the kind of show that was enough above the average so that it got frequent good after notices. And Sparks made good use of them by reprinting them as part of his advertising in following towns.

An example of this was a quote from the Ithaca Morning Sun which appeared at the head of a newspaper ad for the show for its appearance in Westfield, N.J., September 12. "The Sparks Circus on its first visit to this city (the Editor of the Ithaca paper had apparently forgotten that the show appeared there in 1917) demonstrated that a circus can be kept clean of swindling games, bad followers and immoral shows. The performances were first class and the parade the best ever seen on our streets."

For the first time in several years no detailed review of the show appeared in *The Billboard*. However, when the show visited Portland, Maine, Monday, June 27, *The Billboard* covered it there with a local reviewer who gave at least a sketchy outline of the performance. It was noted that the show was larger than it had been on its last visit there three years previously. Before the show there was a one hour concert by Phillips band with which "no other band on the road can compare". In fact

according to this reviewer just about everything on the show was the best. He spoke highly of the dancing horses ridden by three girls and Bert Mayo and said that the Woodfords posing horses and dogs were wonderful. Capt. Tiebor's seal act was spoken of as being "superior to all others". The Walters (Guice) aerial bar act "was most daring" and "the Ezuma and Koban troupes of Jap acrobats were marvelous". Bernardo's head slide "held the crowds attention" (Ed. note: but not for long for it was soon over) while Koichi was wonderful in walking up a flight of stairs on his head. And last but not least, the clowns "kept the crowds in a constant uproar" and the wild west numbers were "right there". While no mention was made of liberty horses, bareback riding or trained elephants we can be sure they were in the show. It was also mentioned that business at both the pit show and side show was very good. Were it not for the fact that our good friend, Sparks fan and C.H.S. member, Maurice Allaire, would have been too young at that time we might attribute this glowing account to him.

This year the show made its second visit to Long Island, a territory which was later to become an annual stamping ground of the show. Six of the principal towns out on the island were visited and at the same time the show was visited by many prominent show-folk who made nearby New York City their headquarters. Included among the famous visitors was Mrs. Charles Ringling whose heirs in another ten years would be one of the owners of the show.

As has been frequently noted circus people were both hard to get and to keep in these post war years. With many shows on the road and jobs plentiful both in and out of show business, Sparks along with most others was still advertising for help right through the end of August. Some key people still needed were musicians who always seemed to be in short supply, side show people, cooks

and advance people of all kinds, including a bill car manager and two contracting agents. In fact with such shortages in the advance it is hard to see how the show could keep going. So it is not surprising that it was decided to close on October 31, earlier than the show had closed in some years. And so a rough but successful season came to a close.

Season of 1922

The close of the 1921 season brought within two weeks an early start on the 1922 season with an ad in the *Billboard*. The ad called for big show equestrian director, who can break menage horses and stock. Circus performers in all lines. Novelty acts, Jap acts, aerial acts, comedy acrobatic acts, clowns. A real feature monk act, bear act, dog act, pig act, or any animal act that can be worked on a stage. For the side show-Manager and side show acts of all kinds. Colored band leader who can organize band and minstrel show. Will buy menage horses, statuary white dogs or any animal that can be worked on a stage. And so Charles Sparks was getting an early jump on his competition.

Over the winter months he was updating his equipment. Sparks returned to the Moeller Brothers for additional new parade wagons. Three more cages were ordered, each 12 feet by 5½ feet in size same as the four purchased the year before. The paint on these cages offered more variety than these built the year before, all of which were painted red. The 1922 cages were #16 painted yellow, #14 painted white and #12 painted green. Cages 12 and 14 carried a carved "S" on the end vertical carvings, while 16 had an "S" on the skyboard.

The fourth wagon furnished to Sparks in 1922 by the Moellers was the well known one with a girl and horse's in the center. A rather plain wagon, it was to remain on the show through the remaining life of the Sparks Circus. Other tableau wagons included the "Clown Behind the Curtains" shown in a photo on page 27 of the November-December 1977 issue. This photo was identified as being taken in 1919, however it was later pointed out that the Army enlistment banner on the side would not have been used in 1919 as the war was over, so it would appear that the photo was taken on Sparks in 1918 the year the wagon was purchased from J. Augustus Jones. The "Two Indians", "Dancing Girls", and "Sea Horse" tableaux filled out the Sparks parade in 1922.

There is a bit of confusion regarding the number of cages on the show during the 1922 season. We know that there were four new 12 foot cages delivered from Moeller Brothers in 1921 and three more for the 1922 season.

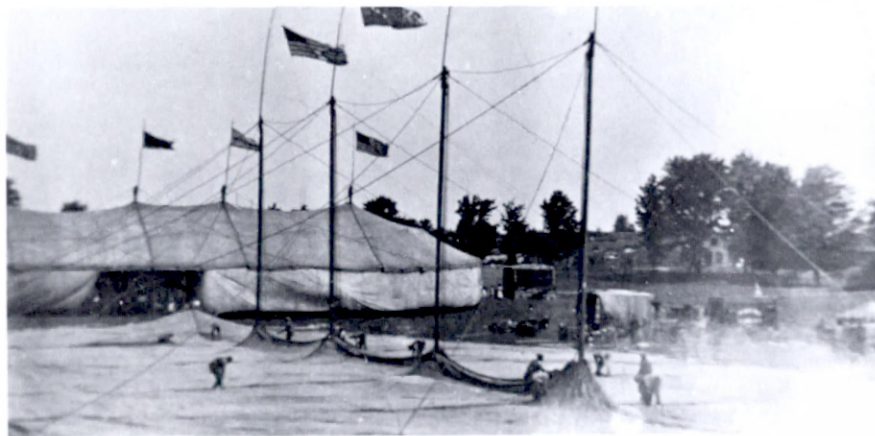


The Mt. Vernon Car Mfg. Co. used this illustration of a Sparks elephant car in the catalog as well as *BILLBOARD* ads. Carver Collection.

Apparently the early start at the end of 1921 in recruiting staff and performers for the 1922 season had paid off for there was only one ad for performers in *The Billboard* prior to the opening, and that was for both single and double tight wire acts. On the other side of the coin, however, Sparks did receive some nice publicity in *The Billboard* from the Mt. Vernon Car Mfg. Co. which used pictures of the Sparks new 70 foot Mt. Vernon stock and flat cars in two separate ads together with an endorsement from Sparks who said, "I am very much pleased with them. In fact they are perfect and I am greatly obliged to you for turning out such good work . . . you have built a wonderful lot of cars for me and I will always be a customer of yours".

The season opened Saturday, April 1, at Macon and the show immediately moved to Atlanta for a two day stand the following Monday and Tuesday. The show scored big there with large attendance both afternoons, a turanway Monday night and capacity

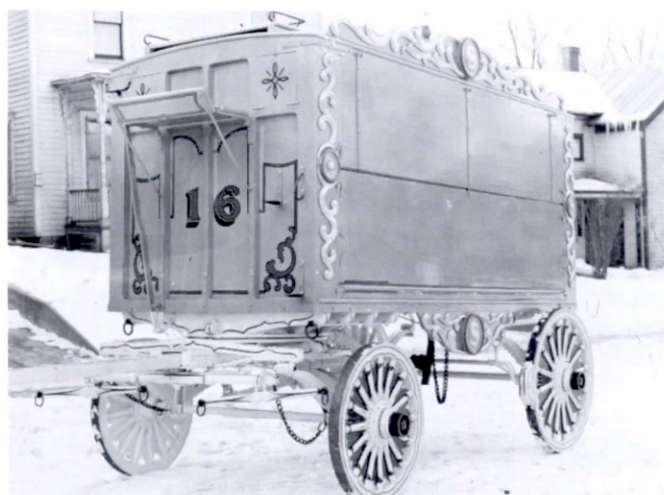
Spreading the big top on the Sparks Circus around 1921. It was a 130 round with three 40 ft. middles. The menagerie top in the background was a 60 ft. top with two 30s and one 20 ft. middle piece. Carver Collection.



Tuesday night. The show was given under the auspices of the Shrine and Sunday afternoon a baby camel that had been born in winterquarters was christened by the Shrine.

But to get back to the opening in Macon - no show ever had a more gala start. Some 1,000 members of the Chamber of Commerce, Lions, Rotary and Kiwanis clubs, a 25 piece Shrine band and a band of 28 from Mercer College led the parade through the flag bedecked downtown streets. Then all of the stores closed from 1:30 to 5:00 o'clock with the result that both shows were strawed. It was said locally that "there may be larger shows, but none is probably better equipped, and from the front to the rear one will find absolutely new canvas and new cages from Moeller Bros., Baraboo, many new animals and unsurpassed wardrobe, eight women having been employed in the sewing room during the entire winter." While this kind of praise might be expected from the home town, it was often repeated during the season in other localities that the show visited. In fact the frequency of such glowing after notices was unique to the Sparks show in the circus business world.

The performance was under the direction of Allen Hauser and Jack Phillips had a band of twenty musicians. Tom Moriarty was playing the air calliope with the band but he was to leave in a few days to be replaced by J.H. DelVecchio, April 10 at Bristol, Tenn. The program began with



Charles Sparks returned to the Moellers for additional cages in 1922. These were also 12 ft. in length and matched the four purchased in 1921. Number 16 was painted yellow. Pfening Collection.

a spec "Visions of Arabia" with LaVerne Venable singing and Flora Bedini, Bessie Hollis and Beatrice Cline dancing. Thereafter the program ran as follows in two rings and on a center stage.

No. 2 - In the rings Sakato, Japanese foot juggler and Tatsu, contortionist and on the stage the Woodfords posing dogs and horses.

No. 3 - In the rings hurdle mule riding by Weaver Gray and Johnny Barker.

No. 4 - Riding dogs and monkeys performed by Florence Mardo and Frances Widener. On the stage were Allen Hauser and his pigs.

No. 5 - En troupe and the Koban Duo in some daring perch feats.

No. 6 - Flora Bedini and Bessie Hollis in lady Principal riding.

No. 7 - Sparks elephants (6) trained

The third new 1922 cage was painted green. This group of wagons probably were the last new construction by the Moellers. Pfening Collection.



The 1922 cage No. 14 appears to have been painted white. The three new cages were photographed in the snow in Baraboo just before shipment to the show. Pfening Collection.

dental dexterity, the Misses Evans and Heininger, and on the stage the Juggling Larkins.

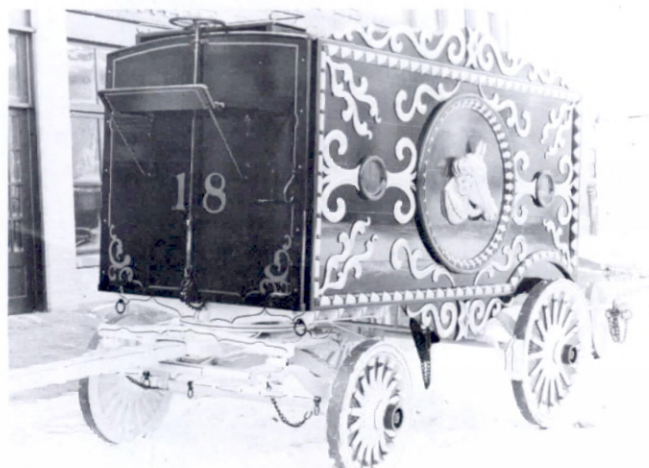
No. 18 - The Golden Girl in the Golden Whirl, Bea Jung.

No. 19 - Capt. Tiebor's performing sea lions. (An outstanding animal act later to move on to The Greatest Show On Earth).

No. 20 - Larkin and Larkin, twentieth century furniture movers. (This act remained with Sparks and later with Downie Bros. Circus under Sparks ownership for many years and was always a crowd pleaser.)

No. 21 - Walter Guice and Melvin Hollis, gentlemen's principal riding. (Walter Guice was also to wind up on the Ringling-Barnum show with the Rieffenach riding troupe.)

This tableau wagon with a horse's head on the side was also built by the Moellers in 1922 and shipped with the three new cages. The wagon as well as the cages were used until the show closed in 1931. Pfening Collection.



No. 22 - The Aerial Yerkes, Bea Jung and Aerial Earles in trapeze numbers.

No. 23 - Sparks high jumping horses with Caesar, world champion high jumper, trained by Clyde Widener.

Unlike 1921 with all its staff changes, as of mid-September this program with the exception of a couple of names in clown alley was identical with opening day.

The clown alley was headed by Pete Mardo and Paul Wentzell, producing clown. The three Mardo brothers, Minert DeOrlo, clown cop, and Albert Powell working the come in were all in later years to be top flight comic artists with R.B.B.B. Besides these there were three others plus Melvin Hollis, who did clowning as well as riding, making a total of ten fun makers, the largest crew Sparks had yet had.

The after show featured Tommy Mullin, a boxing and wrestling champion from Philadelphia. The wild west contingent had Clyde Widener, Frances Widener, Weaver Gray, and three others. This combination of athletic and wild west acts was new to Sparks but had become common on a number of the smaller shows of this period and later.

On the midway the number one side show was under the direction of George Conners and had two ticket boxes on the front. Inside Walter Mason had the Dixieland Minstrels and Jazz Band. Capt. Scott started the season with the untameable lion but by September he had left and the cage with its "untameable lion" was just another cage in the menagerie. Prince Mungo, who for years had been an advertised feature with the Sells-Floto Circus, now did his Phillipine Torture Dance with trained crocodiles, while Beatrice Cline handled snakes and Miss DeBarrie performed her trained cockatoos. Billy DeBarre, later side show manager for some of the larger shows, was the inside lecturer, did the Punch and Judy show, magic and an illusion act. Mary Mullin, whose husband was the aftershow feature, did bag punching. With nine acts this was the largest side show that Sparks had carried up to that time.

In addition there was on the midway a number two "Wonderland" side show (a pit show) with four "pits" or exhibits all showing animals including a large python. This show was under the management of Charles Katz who would be with Charles Sparks on both the Sparks and Downie shows in various capacities throughout their history.

The show was still traveling on fifteen cars, one advance, four stocks, six flats and four coaches. The flat and stock cars were yellow with red lettering and the coaches were red with yellow lettering. This was to be the last year the show would be on fifteen cars.



The Sparks Circus advance advertising car was well flashed in red with white lettering and trim during the 1922 season. Woodcock Collection.

Next year, 1923, it would have enlarged to twenty cars and be large enough to compete on an almost equal footing with such shows as John Robinson, Hagenbeck-Wallace and A. G. Barnes. Fortunately for this last year as a fifteen car show we have a complete inventory of canvas and wagons. For this we must thank Don Marck's father who made the inventory at North Adams, Mass., June 26, a Monday date with a Sunday layover - Sparks never played a Sunday stand.

The Big top was a 120 foot round with three 40 foot middle pieces and two rows of quarter poles with a narrow hippodrome track. There were twenty lengths of ten high star back reserves - twelve on the front side and eight on the back side, and thirty lengths of fifteen high blues almost equally divided between the two ends. The performance as already mentioned was given in two rings and a center stage.

The menagerie was a 60 foot round with one 20 foot and two thirty foot middles. In the menagerie were six cages, six elephants, four camels and eight ponies. The side show was a 50 foot round with two 30 foot middles. The number two side show was a gable end top with four center poles. There was a two pole dressing top and a gable

One of the two Sparks big top canvas wagons in 1922. These were only 11 ft. long, rather short. The menagerie top in the background was a 60 ft. with two 30 ft. middles and one 20 ft. Carver Collection.



end five pole top for the ring stock. There were also two gable end five pole tops for the baggage stock, and a one pole top for the blacksmith shop. The cookhouse was about 22 feet square and the dining top was a hip roof about 30 feet by 60 feet with three center poles. It contained twenty tables or seats for 200-220 people. Finally, there were three small one pole private tops and one small one pole concession top on the midway. All told there were fifteen tops.

Twenty-nine wagons were carried on the six 70 foot Mt. Vernon flats. All the wagons were red with yellow lettering, gear and wheels. The wagon list is as follows:

- Cookhouse
- Cookhouse and water tank
- Steam calliope
- Air calliope
- Horse tops and blacksmith shop
- 6 cages (?)
- Menagerie top (tab)
- Office
- Side show canvas and poles
- Side show baggage (tab)
- No. 2 side show
- Concessions (tab)
- Props
- Props and rigging
- Performing animals (?)
- Dressing top and trunks (tab)
- Front end blue planks
- Back end blue planks
- Starback red planks
- Jacks
- Big top canvas
- Stake and chain
- Lights (oil and gas)
- Poles and stringers
- (?*) The wagon listed as performing animals was probably the untameable lion act cage for the side show. This could have had a removable wall to



This billstand shows the colorful posting lithographs used by the show in the early 1920s. This photo was taken in 1922. Carver Collection.

contain the lion in the front end of the wagon during travel. The rear then could have been used to house box cages for dogs, monkeys, crocodiles, cockatoos and other small animals used in the side show, pit show and big show.

After the opening dates in Macon and Atlanta the show moved rapidly northward through Tennessee, Virginia and West Virginia (for the route see elsewhere), and by April 26 was in Ohio at Chillicothe. Most of the towns played on this trip north were good sized and generally gave good business. Two quite small towns, Marion, Va., and Galax at the end of the railroad and without a show in some years gave turnaways in the afternoons and good attendance in the evenings. At Covington, Va., there was rain, sleet and snow. In Parkersburg the newspapers commented favorably on the parade, costuming of the show and the opening Spec stating it to be "the only real white top novelty seen here in many years".

At Chillicothe, Ohio, April 26, 400 Elks attended in a body. Sparks had close associations with both the Elks and the Shriners and frequently used these for good business purposes. In Steubenville, May 1, the local newspaper printed a front page editorial complimenting the show on the conduct of its personnel. This was not, as we now know, an unusual occurrence for the Sparks show.

By June the show had moved for its week on Long Island and into New England. At Willimantic, Conn., June 12 a large baboon escaped from its cage in the pit show causing a bit of excitement until it was lassoed by Weaver Gray, one of the cowboys. The week starting at Willimantic gave the best one weeks business in the history of the show up to that time. Again at Willimantic the Elks supported the show heavily and with two bands and

their families occupied eight sections of the reserved seats at the evening performance. At both Fall River and New Bedford, June 15-16, it was necessary to give three performances. Both the side show and pit show also broke all records. At Brockton Charles Ringling and Merle Evans together with a number of other Ringling folk visited from Boston where they were playing. In spite of the rain in Brockton attendance was heavy.

At Troy, N.Y., June 27, the local paper commented on the "lack of hollering and confusion as the tents were being erected". At Oneida, N.Y., July 18, the show made many friends for itself by redeeming coupons issued by the advance agent for O'Brien's Circus which never showed up. Although the show arrived in a down-pour of rain attendance at both houses was very good. At its stop in Jamestown, N.Y., July 24, a local resident recalled seeing the show when it visited there July 31, 1902. It was then a small wagon show, John H. Sparks Old Virginia Shows, and featured a free act Balloon Ascension and Parachute Drop.

At London, Ohio, Monday, August 7, they had capacity at both afternoon and evening shows in spite of rain, hail and strong winds between shows. Again the Shriners were in evidence turning out en masse for the evening show. On Sunday, for the first time in some years the Sparks family had a reunion. It was held at the Lake View Hotel in Conneaut, Ohio. Charles Sparks and his wife, Addie, were the hosts of Clifton Sparks and his wife Vera, John H. Sparks, Jr., and his wife, Clarence Cooper (former bandleader on the show) of Vandergrift, Pa., Dr. and Mrs. Washabaugh of Erie and Lillian Whitmeyer of Chicago.

At the end of August an advertisement appeared in *The Billboard* for billposters, lithographers and bannermen. In a very unusual appeal it said, "Can use some beginners." The ad went on, "Meal money every morning. We do not feed on the car." This with the exception of an earlier ad for bandmen and an assistant boss can-



The "Two Indian" tab with second unit of the big show band in a 1922 parade. Carver Collection.

vasman were the only want ads used by the show during the entire season - a great contrast to 1921.

After playing through Michigan and Indiana the show in early September moved back through Ohio, Pennsylvania into New Jersey for one stand at Camden, September 19, thence rapidly south through Delaware and Maryland and then into Virginia for a two day stand at Norfolk, September 25-26. From then through October the show slowly worked its way south through North and South Carolina reaching Florida at Tallahassee November 4. The rest of November was spent in that state with for the most part only mediocre business except at St. Petersburg, November 16, which gave turnaway business and Tamapa, November 17-18 which was sold outright to the Masons for \$8,000 for the two days.

This latter figure is interesting for it gives some idea of what this fifteen car show could consider a good daily take, \$4,000. If the show averaged this as a daily take for the season, its receipts exclusive of the concessions which we assume were not included in the deal with the Masons, would total about \$850,000. From this would have to be deducted all the operating expenses - railroad fees, salaries, advertising costs and food, both human and animal - but a 10% profit would not seem unreasonable for a fairly successful season.

The season closed December 2 at Hawkinsville, Ga., and the show moved immediately to Macon completing 13,874 miles of travel. The shortest run of the season was 10 miles from Holyoke, Mass., to Northampton while the longest was 222 miles from Hempstead, N.Y., to Bennington, Vt. The average distance traveled from town to town was 66 miles. As soon as the show settled into winterquarters Charles Sparks was on his way to New York City to begin the purchases that would enlarge the show to twenty cars.

The History of the Howes and the London Titles

By John D. Draper

While it was decided to publish this paper without complete documentation, the original notes are fully documented and on file in the Library of the Circus World Museum at Baraboo, Wisconsin.

Attached to this paper is a comprehensive list for the identification of circus titles using the words HOWE, HOWE'S, HOWES, HOWES', GREAT LONDON and LONDON.

The Howe and/or Howes title, an old and respected one in the United States, was used intermittently on circuses dating from 1826 until 1952. The London or Great London title was employed first in 1871 in connection with Howes and has been used periodically either alone or combined with Howes until the present time. Care must be taken in distinguishing among the various spellings of the name: Howe, Howes, Howe's and Howes'. The spelling "Howe" is associated only with the shows in the 1830's except for Howe & Cushing (1894, 1899), Howe, Pullman & Co. (1883, 1884), Siegrist, Howe & Co. (1884), Howe & Freeman's Circus (1888) and Howe Bros. (1937). In general, all other spelling before 1876 were either "Howes" or "Howes' ". After that date the "Howe's" spelling was most often used. Many of the shows with the "Howes" or "Howe" title had no personnel by that name associated with them. In the year 1888 there were three shows with the "Howe's" title and at least three more that incorporated the word "London" in the title.

James R. Howe and William Howe

James R. Howe (1802-1874) and/or William Howe (1807-1889) in association with Birchard operated Howe and Birchard's Caravan of Living Animals which closed on Oct. 1, 1831 in Pittsburgh, Pa. Then Birchard & Co. (James and/or William Howe no longer part of that organization) opened in Baltimore on Oct. 22, 1831 with all of the animals of the former show. Upon their withdrawal from Howe & Birchard Co., J. R. and W. Howe operated their own company through the 1834 season. On Nov. 21, 1834 the estimated value of their physical property, including animals and wagons, etc. was \$52,203.

Nathan Alva Howes

Nathan Alva Howes (1796-1878), an elder brother of Seth Howes, was one of

Howe & Co's! GREAT UNITED STATES CIRCUS.



Embracing by far the largest Troupe ever presented in the World, consisting of 250 Men and Horses, and requiring 400 carriages to convey its performers, Music, &c., will perform at Mt. Vernon, Friday July 14th.

This establishment will be distinguished by its magnificence of its travelling Pantheon, and the beauty and extent of its fluid flowers! The Procession will be preceded by two Splendid Chariots, built with all the gorgeous magnificence of which modern art is capable, and an expenditure hitherto unequalled. In addition to their Mammoth Company of Equestrians and Artists, the Proprietors offer the present season, a series of Novel and Magnificent Entertainments, surpassing anything ever presented to the American public. The first new feature of this Magnificent and Extensive Company is a Troupe of

REAL BEDOUIN ARABS!

nine in number, whose performances have been the wonder and delight of all who have witnessed their unparalleled acts. The public may be assured that this is no counterfeits, but the real untrifled sons of the Desert.

The names by which the members of this astonishing troupe are known among themselves are—

BURARA—The Arabian or Flying Man.
MAKKA—The Tamer of Wild Horses.
HAKKI—The man of Good Councils.
MAHOMET—The Strong.
ZAKARI—The leader in deeds of war.
LAWRENCE—The Favorite.
ALBA—The Ever-ascending.
EZZA—The Surrenderer.

The great team of Camels will be managed and driven by two native Arabs from the Desert.

MAHOMET—The Tamer of Camels.
ALBA—The driver of the great Camel team.

The next Grand Feature is the

GREAT EGYPTIAN DRAGON CHARIOT!

drawn by 10 real Syrian Camels, two are the sacred Arabian White Camels, the only ones ever imported. These were protected with great difficulty, and at an immense cost, the more so as this species are deemed the Sacred Camels, the gift of Allah to the true disciples of Mahomet; they are never allowed to be used for burials or as food, and in no instance before was one allowed to leave the country. This monster Chariot will convey the full New York Broom Bird, attached to the company.

Another sight of interest, which will form a part of the procession, is the Great Mark Fairy Chariot drawn by 20 diminutive Highland Ponies, driven

by the Dwarf, Major Stevens, in converse of ten Juvenile Equestrians.

Such a description of the size and astonishing performance of these strange Arab people is necessary in detail in the performance of which is flying leaps and double somersaults, among other surprising feats, they leap over horses, through balloons, and over enormous elevated ten feet high, springing from solid stone bastions. Will discharge muskets, seize daggers and pick up various other objects while in aerial REVOLUTION. Also, forming Pyramids of human figures, Mahomet carrying round the stems of the Arab family, on his head, a weight of over seven hundred pounds, and numerous other surprising feats, which, from their unrivaled fidelity all descriptions.

Mr. W. H. KEMP the celebrated clown from Juley's Drury Lane Amphitheatre, who has won the admiration of the modern Grimaldi. Also,

EIGHT LADIES!

The Misses WELLS, three in number; Mrs. JOHNSON, Mrs. WELLS, Miss Johnson, La Petite Equestrienne; Miss WELLS, Danseuse and Equestrienne. Great Equestrienne, by Miss WELLS, splendid performance of the three celebrated Distinguished Highland Ponies, viz: Rough and Ready, Black Hawk, and Ringdove.

W. H. KEMP, will perform his feat of walking on crutches, nine feet high.

Mr. G. W. SARGENT, will appear in one of his Great Changeable Acts.

Mr. C. W. Johnson, the great two and four horse rider.

Miss JOHNSON, La Petite Equestrienne, is the youngest and smallest female Equestrian living.

Mr. NIXON, and his two sons, William and George, will perform a variety of Pointing and Gymnastic.

Mr. KEMP'S Pantheon of the Harlequin's Follies, or Nonsense Night.

LOCOMOTIVE & GS.

This exhibition will be lighted up as bright as noonday, by the best of light by upwards of 150 lamps.

Dance open at 8 P. M., and 7 P. M. in the evening. Performance to commence at 8 P. M., and 7 P. M. in the evening. Admission, Dances 25 cents. Children under 9 years, half price.

12 P. M. The Grand procession and Spectaculars, running on days, exhibitions, will take place between the hours of 10 and 11 A. M., on days of performance.

C. GRIFFOLD, Advertising.

1841 for which Seth B. Howes & Co. was listed as the management and Sylvester Mabie as agent. This show had an extended run in Toronto from Sept. 29 until Oct. 27, 1841. In 1842 Nathan Howes was in partnership with Tufts and Mabie and in 1843 he had his own Equestrian Troupe at the Walnut Street Theatre in Philadelphia. Nathan Howes had his show in Washington, D.C. in 1844 for a date from January 1 until the 9th. Later that year he was the manager of the Howes & Gardner Show. His partner was Dan Gardner, the clown.

J. O. Howes

According to the Chindahl papers, Nathan Howes had a brother, Jacob Orsen Howes (1807-1876). Whether J. O. Howes, proprietor of the New York Bowery Circus in 1845 and the Great United States Circus of 1847 and 1848, was that person has not been clearly established.

Seth Benedict Howes

Seth Benedict Howes (1815-1901), younger brother by 19 years, became a vastly more famous proprietor than Nathan. Appearing at various times as an equestrian on his brother's shows as far back as 1826 when he was only 11 years old and later serving as equestrian manager, Seth Howes in 1857 was the first to take a circus to Europe from the United States. Later, he became an important real estate owner in Chicago and at the time of his death in 1901 he was a millionaire. His home was a huge stone mansion, Morningthorpe, located at Brewster, N.Y. Having retired from the circus business by 1870 even before P. T. Barnum's Greatest Show on Earth had been organized, he outlived Barnum by a full decade. Although married twice, he had only 2 daughters and they were not involved in the circus business. Seth and Nathan had a brother, Reuben Wing Howes, a New York City banker. His branch of the family looked down on the circus branch. Accordingly, Seth willed his huge home with all of its expensive upkeep to the descendants of Reuben Wing Howes and he left all of his money to his own daughters.

After a partnership with the Mabie Bros. (1844-1846), and later a position of management with P.T. Barnum (1851-1853), Seth Howes was associated with Franconi's Colossal Hippodrome in 1853 and 1854. In 1855 he was associated with Myers and Madigan in The Grand Caravan. In March and April of 1857 he took the

The Howe & Co's. Great United States Circus, owned by Jacob Orsen Howes, used this newspaper ad in 1848. Pfening Collection.

13 children of Daniel Howes & Ruhamah Reed, He in turn had 13 children of whom 2, the twin sons, Egbert Crosby Howes (1831-1892) and Elbert Crosby Howes (1831-1900), were associated with the circus business. Nathan's shows were on the road from as early as 1826, first in a partnership, probably with Sylvester Reynolds, later possibly under his sole ownership (1827), then with Turner in 1828 and finally in combination with Richard Sands and either Wilson or William Howes by 1835. The 1835 combination featured Nathan Howes' great elephant, Tippto Sultan. According to Hyatt Frost, writing in 1885, Howes' show of 1835 had 4 tier high seats in a 60 foot round top and utilized a four horse bandwagon. Although no proof now exists, there is a possibility that Nathan may have been the owner of the Mabie & Howes' Olympic Circus of

Great United States Circus to Europe with Joe Cushing (1818-1884) as co-proprietor. Landing after a 24 day voyage, this show toured England until the autumn when it played for Queen Victoria at Leicester Square in London. Among the featured performers were the clowns, Joe Pentland and Myers, and the riders, James and Rose Madigan and James Robinson. John H. Murray, equestrian director and horse trainer, presented Black Eagle, the great dancing and hind leg walking horse. The Queen was so impressed with the performance that she presented a check for 500 pounds in appreciation. For a time the show expanded to two companies under canvas in addition to one in London. Units toured both Ireland and Germany. Cushing left the partnership in 1861 to operate his own show in England until September 1862.

Howes' show returned to the United States in 1864 on the liner Great Eastern. The title now became S. B. Howes' (Great) European Circus. This title was used through the 1867 season, although Howes may have been out of the organization just prior to the St. Louis opening in 1865. The new owners were the Flatfoots.^{1 2} In 1868 the title was changed to The European Circus and 1871 the show was called The Great European Circus. It was auctioned on April 13, 1872. Avery Smith bought in a den of animals for the nucleus of a show that he took to South America.

The 1864 season of Seth B. Howes European Circus began at Detroit on May 9th and in this season this wagon show toured the midwest, visiting Indiana, Illinois, Wisconsin and Iowa. By the end of October it was playing a one week engagement at St. Louis. Receipts ran as high as \$2300 daily. The great street procession featured Mr. Crockett, billed as "the lion tamer", with his living lion riding uncaged on the tableau car at the feet of the Goddess of Liberty. A number of featured performers included the riders: Carlotta de Berg, William and Grace Holloway, the Watsons, James Cook and the Lematières. Pete and John Conklin were invited to join but the English performers refused to appear if Pete and John were allowed to perform. From St. Louis the show went down river to New Orleans, James Robinson joining at Memphis and Dan Castello at Vicksburg with his horses, Czar and Floating Cloud.

In 1865 the show returned up river. Opening at St. Louis on the 24th of April, it now had John and Pete Conklin as well as Charlie Fish, the great rider. After St. Louis, the show moved by wagons. At Cincinnati on July 6th, James Crockett died in his dressing room, probably of heat prostration. He was a young Englishman only 30 years of age. Pierce took over the lion act. By November the show was in Brooklyn,

N.Y. It then went South again, arriving at Memphis on Dec. 24th. By the end of the year Dan Rice was on the show and by this time, because of his wartime posture of trying to favor both the North and the South politically, he was not liked anywhere.

In 1866 the show played the mid-Atlantic states as far south as Baltimore and as far west as Pittsburgh and then went north to New York and Canada, still by wagon. It closed at Jersey City on Oct. 20th. Crockett was yet being advertised as the lion performer and the advance was still talking about the triumphal return of the show after 7 years in Europe. About this time, due to the interest of the English wife of S. B. Howes, there was an emphasis on great and fine parade wagons. The

HERR DREISBACH'S MENAGERIE

AND
HOWES
TRANSATLANTIC CIRCUS,

CONJOINTLY, FORM THE
Best and Largest Show

Of the Season. The widely-known and deservedly popular
HERR DREISBACH,

PRESENTS HIS
ENTIRE CARAVAN,



And absolutely exhibits more Wild Beasts and Curious Birds than have ever been concentrated in one Concern.

EIGHTEEN FULL DENS
—OF—
Living Animals From all Parts of the Globe,

Including a Wappeta, or East India Aquatic Buffalo, the Docile African Elephant, Lions, Tigers, Hyenas, Bears, Leopards, Cockatoos, Parrots, and all kinds of Birds, Monkeys, Apes, Baboons &c., &c.

Howes Transatlantic Circus.
The most complete Troupe of MALE AND FEMALE ARTISTS, Finely Trained Horses, and the SMALLEST PONIES IN AMERICA.

LOOK AT THE ARRAY OF TALENT.

The Howes Transatlantic Circus and Herr Driesbach's Menagerie was operated by Frank J. Howes and L.A. Hitchcock in 1868. This newspaper ad was used in Newburyport, Mass., on May 27, 1868. Pfening Collection.

Chariot of India, for instance, was reputed to weigh 10 tons, be 10 feet high and 35 feet long and be drawn by elephants. There were at least 7 of these great vehicles in the parade.

In 1867 the route went through New England. In 1868, with the dropping of Seth B. Howes' name from the title, the show toured from Brooklyn to Washington, D.C. and back again. The 1869 show, featuring the great rider, Frank Pastor, back in America for the first time in 8 seasons, toured New York and New England. In 1870 it went west, closing at Chicago. More new cars and chariots had been added to the parade. The 1871 season took the show from Chicago through Illinois, Wisconsin, Indiana, Kentucky and back to New Jersey and New York.

Franklin J. Howes

Franklin J. Howes (1832-1880) was born at Rochester, N.Y. and died at Kaufman, Texas. He was not related, at least closely, to Seth and Nathan Howes. In addition to his proprietorship of various circuses that bore his name (see attached list under Howes, Frank J.), he was also an agent for Smith, Quick & Mead and brought a hippo to the United States just before the Civil War. In 1863 he was a rider and ringmaster on Thayer & Noyes Circus and in 1866 he was the equestrian director of The Great Consolidation Circus. In 1869 he had a similar position on Dr. Thayer's Circus. In 1872 he presented the famous performing horse, General Grant, on the George F. Bailey & Co. Circus. He was also on G. F. Bailey & Co. in 1871 and 1873. His wife, Marie, was an equestrienne.

Howes' first experience as a proprietor was with James Robinson on the Robinson & Howes Champion Circus which ran in Chicago from Dec. 3, 1863 until April 16, 1864. Following this run, it went on the road, visiting St. Louis, Cincinnati, Rochester, Albany and Brooklyn and returned to Chicago by the end of August. Following a 10 day stand, it then went into Wisconsin. At times it was referred to as Robinson & Howes' R. R. Circus. Undoubtedly, in order to have covered such great distances in so short a period of time, it must have traveled, at least partially, on rails. This type of operation would have involved system flats since the first true railroad show was some 8 years in the future.

An interesting reminiscence of this show comes from Orleans, N.Y. on July 15, where a clown recited the alphabet in the style of "A" was for Archer, etc., making each letter stand for some prominent man. In this way the President and all the leading generals were introduced. The names of all but one were received in comparative silence. When the clown came to "M" for McClellan and proceeded to compliment "Little Mac", he was

greeted with warm and prolonged applause. No man held the affections of the people as did the hero of *An-tietam*.

In the fall of 1864 James Robinson left the show and the title changed to *Howes & Norton's Circus*. Horace Norton was the new partner. On November 14th, the show opened at Nashville, Tenn. Among the personnel on the show were Chas. Fish, John Glenroy, John L. Davenport and A. F. Aymar. While at Nashville, all the ring stock was seized by the government and pressed into service. The stock was recovered shortly thereafter and the company was back at Beaver Dam, Wisconsin by December 30th.

In 1865 *Howes' Champion Circus* of the Republic went out from Chicago, traveled through Wisconsin, Illinois and Missouri and was back in Chicago by November. The parade featured the Allegorical Tableau Car of Liberty and the well known trick horses, General Grant and General Sherman. Billing wars were vigorous and at Anamosa, Iowa, *Howes* aimed a shot at Yankee Robinson. For the June 14th date he said: "Don't be humbugged by clap trap and ridiculous announcements of a third rate concern, advertising nine shows in one."

Although the 1866 show carried essentially the same performers as in the two previous years and is sometimes referred to as *Frank Howe's Consolidated Circus*, W. B. Hough was the manager and *Howes* was equestrian director. This show toured from Chicago north into Wisconsin and then into Illinois and Indiana. The following year *Frank Howes* had his circus company on the road traveling with the *United States Menagerie* of *Hitchcock*, *Van Horn & Joe Cushing*. This show, which featured John H. Glenroy, *Frank Howes* and his wife, *Mlle Marie*, traveled through New England and went as far north as New Brunswick and Nova Scotia in Canada.

The 1868 season ushered in *Herr Driesbach's Menagerie* and *Howes' Transatlantic Circus* with the proprietors listed as *Frank Howes*, *L. A. Hitchcock* and *Sam Van Horn*. The show came to grief at Kingston, Canada on July 28 due to bad business and all the stock, paraphernalia, etc. was up for auction at Cape Vincent, N.Y. on Sept. 1.

After an interlude of employment with other circus managers, *Frank Howes* was back in 1875 as a proprietor, this time with *Joseph Cushing*, in *Howes & Cushing's United States Circus and Trained Animals*, Consolidated with the *New York Circus* and *Pierce's Dens of Performing Lions*. This show played New England, New Brunswick, Nova Scotia and many locations in New York City. Its advertising, "First appearance in America in 12 years", harked back to

It is Coming! Look for it!

SEE IT! SEE IT!

Will exhibit in

Ayer, Tuesday, June 11, HOWE'S GREAT LONDON CIRCUS AND SANGER'S ENGLISH MENAGERIE OF TRAINED ANIMALS.



FIRST SEASON IN AMERICA.

Will give a full Programme of Equestrian Performances at the time and place mentioned.

THE GRAND PROCESSION

In Town will extend nearly One Mile in Length exhibiting to the Public FIVE of the largest and most

MAGNIFICENT CHARIOTS!

Ever constructed; escorted by a brilliant cortege of Knights, Squires, Herolds, Men-at-Arms, Ladies, &c., clad in Steel Armor and Elegant Costumes.

The following list contains the names of the principal Riders, Acrobats, and Gymnasts belonging to

HOWE'S GREAT LONDON CIRCUS:

MILLES ALLERE, ALICE, MARIE, and JENNIE, the *crème de la crème* of the Arena for beauty and accomplishments, W. H. MORGAN, JOSEPH JEE, LEON SULA, JOHN SAUNDERS, THE BROTHERS TREMAINE, DAN, LEON, and LUCIAN, ECTOR, and FAUST, SIG. ALMONTE, E. ALMONTE.

JAMES LEE, Premier Equestrian, JAMES COOK, Jemmer Clown, H. CHANNON, C. ROBERTS, W. BISHOP, GEORGE BENNET, CHARLES GOODWIN, ROBERT FUREY, and a host of others.

The *Howes' and Sanger* title was used in 1872 by *Egbert and Elbert Howes* in partnership with *James Kelley*. Pfening Collection.

the original circus of *Seth B. Howes* and the same *Joseph Cushing* that had sailed to England in 1857. For the great street procession, *Prof. Pierce* had trained a lion and a lamb to stand together with him on a tableau and a small child was placed in their midst. "The lion & lamb shall lie down together and a little child shall lead them." At the end of the season, the show sailed about Dec. 6th for the West Indies and South America and spent the winter there.

In 1876 the show went out under the same title and collapsed at Fall River, Massachusetts on June 30. The musicians and other employees struck for 6 weeks back salaries. After local creditors had been satisfied, the equipment was shipped back to New York City. Although *Frank Howes* was with the show that year, it was actually

owned by the Flatfoots. Young *Davie Castello* (nee *Loughlin*), bareback rider, tumbler and pupil of *Dan Castello*, was with the organization in 1876. On November 12 the reorganized show, now under the title of *Howes & Cushing's Great United States Circus* and *Royal British Combination*, sailed on the steamer *North Point* for the West Indies and South America. It returned to the United States on May 28, 1877 landing at Key West, Florida.

Egbert C. and Elbert C. Howes

Of the twin sons of *Nathan Howes*, *Egbert C.* was more active in the circus business than *Elbert*. *Dan Castello's Circus* of 1866 with *Dan Castello*, *Egbert Howes* and *James M. Nixon*, proprietors, toured Missouri, Nebraska, Iowa, Minnesota and Canada as far east as Quebec and then down the Eastern Seaboard to Florida, arriving at Tallahassee on Nov. 29. In 1867 *Dan Castello's Circus* with the same proprietors as in 1866 was combined with *Barnum & Van Amburgh's Museum and Menagerie*, which started from *Connersville*, Indiana about April 15th. The combined show toured both by rail and by wagon.

In 1868 *Dan Castello's Circus*, featuring *Charles Fish*, *Dan Castello* and *James Madigan*, and with *Egbert Howes* as manager, started from *Frederick, Md.* It made history by traveling the major portion of the route via rail on rented cars. It toured Maryland, W. Va., Ohio, Michigan, Illinois, Wisconsin and Kansas. Wagon transportation was used in some cases. The title was sometimes *Castello's Circus*, but for the Chicago date on June 15 to 20, it was called *Nixon's New York Circus*. *Howes' United States Circus* and *Dan Castello's Great Show*. Going south for the winter it opened at *New Orleans* on Jan. 4, 1869, then traveled through the South and arrived at *Omaha, Neb.* just 16 days after the spikes had been driven to connect the *Union Pacific* and *Central Pacific Railroads*. On May 28, 1869 the show continued west over the new line and reached *San Francisco* on July 26th. On the show were the riders *Alexander*, *Martinho* and *Abelardo Lowande*. It carried a good menagerie and had an excellent parade. After touring California by wagon, it was sold to *Lee, High & Baker* in early autumn and the *Castello*, *Howes* and *Nixon* partnership was dissolved.

In 1870 *Egbert Howes* was under engagement to his uncle, *Seth B. Howes*, to sail to Europe to organize another "European Equestrian Spectacle" to play there from March 9 until at least September of that year. Here we have the last record of *Seth Howes'* having been involved in the circus business. *Conover* reported the title of this show to be *Howes & Cushing*.³

Howes' Great London Circus and *Sanger's English Menagerie of Train-*



ed Animals was organized in 1871. Egbert Howes was manager. He and his brother, Elbert, had an interest in the show through 1873. They then sold out completely to James E. Kelley and Henry Barnum. Kelley had an important interest in the show from the start.⁴ The Show remained under this management until January 1877 when it was sold at auction to a group with John J. Parks serving as the front. Parks had had an interest in the concessions on the Show since 1871. Homer Davis and Richard Dockrill were listed as the new proprietors along with Parks. After 1876 the Howes name was dropped from the title. For 1879 and 1880, this show was combined with Cooper, Bailey & Co. as the Great London Circus and Sanger's Royal British Menagerie United with the Ten Allied Shows (Cooper, Bailey & Co., sole owners). In 1881 another combination took place between the Great London-Cooper & Bailey combination and Barnum's Greatest Show on Earth. After that time the Show was known essentially as Barnum & London until the mid 1888 season when the title finally became Barnum & Bailey's Greatest Show on Earth.

Some interesting stories can be told of the Howes Great London Show of the 1870's. From 1871 through 1874 it was a large mud show of some 74 wagons, 329 horses and 312 people. It first went on rails in 1875. Wintering initially at Brewster, New York, it later had its quarters at Connersville, Indiana. In the winter of 1875-76 it was in quarters at St. Louis, Mo. with the Cooper and Bailey Circus. The two shows opened the 1876 season with a joint exhibition at St. Louis during the week beginning

The Howe's, Sanger and Dockrill title was used by the group headed by Joseph J. Parks after they bought the show at auction in 1877. The original litho is in the Harold Dunn Collection.

April 16. That year Cooper & Bailey went west and in the fall sailed from California for Australia. This show did not return until the fall of 1878. In the winter of 1878-79 both shows were in the same quarters in Philadelphia and by the spring of 1879 they had been combined.

The 1871 Howes Great London's season ended somewhat abruptly near Millerton, N.Y. on Oct. 30. The band chariot, drawn by 8 horses, was being driven overland by a teamster who was unfamiliar with the road. He suddenly came to a steep down grade and before he was aware of it the chariot was out of control. The horses were dashing off at fearful speed ahead of the wagon when one of the wheel horses fell. The chariot was dragged to the side of the road where it tumbled over a precipice. Riding in the chariot were 5 musicians. The chariot made 2 complete somersaults, in the first throwing the musicians off and in the second falling on 2 of them crushing them to death. Emidy, Jr. of Liverpool, England and Wern Fetzer were killed. The circus company disbanded the next day instead of playing what would have been their last date at Millerton and promptly at 11 a.m. a funeral procession formed. The route of the show that year had been through New Jersey, New York and Ontario.

The 1872 route was also confined largely to New York and New England. In 1873 the show worked its way West

through Maryland, Pennsylvania and Ohio to Connersville, Indiana where it wintered. The great riders R.H. and Elisa Dockrill were on the Show that year. Dockrill was to be associated with this title intermittently for many seasons until as late as 1913.

The 1874 season opened and closed at Connersville and the tour was confined to the mid-West.

The route of the 1875 railroad show was considerably more extensive. It covered Indiana, Ohio, Kentucky, Illinois, Iowa, Kansas, Missouri, Minnesota, Wisconsin, Tennessee, Mississippi, Alabama, Georgia, South Carolina, Arkansas and Texas. The season did not close until January 8, 1876. The show was reported to have carried 32 cages and 5 elephants and to have had a team of zebras broken to harness. Having had no previous experience with railroads, the management was exposed to the hazards of the train couplers' breaking and leaving parts of the train on the track in exposed positions.

In 1876 Elisa Dockrill was presented with a beautiful enameled \$450 gold medal illustrating her 4 horse act and carrying her title, "Empress of the Arena".

The 1878 season of the Great London Show featured a girl shot 100 feet from a cannon. Her flight usually ended by her catching a rope. In addition to the Dockrills, other performers on the show that year were James Robinson, William Gorman, Poly Lee and James Patterson, the great Irish clown. One day Patterson was bitten by Robinson's trained monkey and both were appropriately treated. In Missouri, the baggage car caught fire when the naphtha for lighting the tents spilled from one of the casks. There was a \$12,000 loss including Madame Dockrill's loss of \$6000 in wardrobe and diamonds and Poly Lee's loss of her Parisian wardrobe.

Foster, Monroe and French

During the years from 1886 until 1889, Col. J.W. Foster, W.O. Monroe and L. H. French had shows out with the Howe's London Circus title. (See attached table under Howe's London Circus)

J. C. O'Brien

In the period of 1895 through 1897, J.C. O'Brien of Chicago, Ill. toured a Howe's Great London Circus. In 1896 it featured such performers as J. L. Davenport, equestrian director, and May Davenport and in 1897 it had William, Effie and James Dutton, the great equestrians. William Dutton was the equestrian director. In 1896 this show traveled on 14 cars and carried 90 head of stock. In 1897, after showing in and around Chicago for 2 months, it took to the road as a 6 car show.

Joe McMahon

Because of the grift that abounded on their shows, the circuses of the Mc-

St. Joseph, Thursday, June 3

REMEMBER the Grand Eques-Hippo-Zoological Triumphant Street Pageant.

GRAND FREE EXHIBITION!
Greatest Sensation of the Age! Wonder of the 19th Century!
At 9 A. M. on each day of Exhibition the HIPPODROMATIC GRAND TRIUMPHAL STREET PAGEANT OF

Howes' Great London Circus!
GREGIAN HIPPODROME!
Sanger's English Menagerie of Trained Animals!
AND IROQUOIS INDIAN TROUPE!

Representing INDIA.

Representing EUROPE AND AMERICA.

And CINDERELLA CHARLOTTE
Representing ALL NATIONS.
Representing AFRICA.

Representing EGYPT.
Representing CHINA.
Representing AMERICA.

Wait and Watch for It! Remember the Day and Date!

INDIANAPOLIS JOURNAL PRESS.

from winterquarters at Centropolis, Kansas. In 1902 and 1903 the show was called Howe's Great London Shows. On May 4, 1902 the old Colonel died and his son, W.F. Smith, served as proprietor. The show toured through the southwest in 1902 and closed in November at Portland, Arkansas, whence it was shipped to quarters at Kansas City, Mo. In 1903 Frank Gardner, the famous proprietor of shows that were taken annually to South America, served as equestrian director. The big top was a 120 round plus two 50's. Jerry Mugivan had the privileges and the dining car on this show. The 1903 route was west to Colorado and then southeast to Florida and to Central City Park, Macon, Georgia. Here the show was put up at auction by the widow of Col. Smith. Among the inventory of this 10 car show were one trained elephant, one ticket wagon, one bandwagon, nine baggage wagons and 14 sets of harness.

Mugivan & Bowers

W.F. Smith, with the capital that was realized from the sale of the 1903 Howe's Great London Show, invested with Jerry Mugivan and Bert Bowers in the Great Van Amburg Shows (14 cars) that went out in 1904. In the year 1908 at Charleston, S.C. the billing was changed to read Howes' Great London Circus. This show was on the road through 1916. In 1918 and 1919 the title was leased to Herbert Duval and Chester Monahan for a 2 car circus.

Mugivan took the Howe's Great London Circus out again in 1920 with Dan Odom as manager and Bert Rutherford as general agent. In 1921 he used the title Howe's Great London Circus and Van Amburg's Trained Wild Animals. The title was used next in 1922 by Mike Golden, Milt Runkle and Charles J. Adams on their show which had been Palmer Bros. in 1921. Their title, Howe's Great London Circus and Van Amburg's Wild Animals, was leased from Mugivan and Bowers. In 1923 and 1924 this show carried the Golden Bros. title and in 1925 and 1926 it was Lee Bros.

It is very interesting to note that R.H. Dockrill, who dated back to the 1875 Howes' Great London Show, was equestrian director of the Howe's Great London Shows in 1911, 1912, and 1913. The year 1911 was the first in which the Mugivan and Bower's Howe's Great London Show had 2 rings.

In addition to the shows that were discussed above under the various proprietorships, there are some 17 additional Howes titles included in the attached list. Also, in this table, there are approximately 40 other titles incorporating the words "London" or "Great London".

The longest run of the Great London titles was that of Charles Lee (1886- to 1896, 1898-c. 1900). In the year 1897 the

HOWE'S NEW LONDON SHOWS
Prof. Mayo's School of Trained Horses and Mules!

TWO SHOWS in ONE for ONE ADMISSION

Miss NELLIE MONROE
Queen of the Ring, introducing at each performance the highly trained Equestrian Thoroughbred Steeds.

LEON'S DOG CIRCUS
Millions of Dollars of Every Species.
At once interesting and amusing - For Entire Family.

REMEMBER, WE GIVE MORE FREE SHOW THAN MANY OTHER SHOWS EXHIBIT ALTOGETHER.

FRED BARCLAY
CHAMPION HURDLE INDIAN RIDER OF AMERICA.

FRED MACART
FRANK BERNARDO
AMERICAN GREATEST STUNNED.

30 FIRST-CLASS 30 PERFORMERS

Mlle. AURITA

MASTER FRANK MACART
A FUNNY CLOWN, headed by Low De Bonaire & Bert Leon.
The Funniest Circus in the world, with their marvelous show.
This show is worth twice the admission charged.

DYNAMITE & CALAMITY JANE

NEW LONDON SHOWS
And School of Equines

DON'T FAIL TO SEE THE FREE EXHIBITION
AT THE SHOW GROUNDS EVERY DAY AT 1 P. M. FREE TO ALL.
Two Shows Daily. Doors open at 1 & 7. Commencing at 2 & 5 P. M.
10c Admission Only 10c

Great Western Printing Co. 211-213 Market St. - St. Louis

The 1887 Howes New London show was owned by L.H. French and W.O. Monroe. This herald was used by the show in St. Joseph, Mo. on May 30. Pfening Collection.

show was out under the title of Ira C. Ward's Great London Shows. In most years this organization was a wagon show of fair proportions that quartered at Canton, Pa. In 1894 it carried a big top of a 110 round plus one 50, a menagerie of a 90 round and a side show 55 by 85 feet. There was a large dining tent for the working men and teamsters. All the performers and musicians ate at hotels. There were 42 people staying at hotels plus 65 being taken care of on the lot. In 1901 the show was under the management of Price and Honeywell and was an 8 car

Egbert and Elbert Howes sold the show to James Kelley and Henry Barnum who used this herald on the Howes & Sanger show in 1875. Pfening Collection.

Mahon Bros. were known as the Jesse James outfits. There was a very good reason to put a different title on their show each year. For the year 1894, Joe McMahon named his show Howe & Cushing's Stupendous Railroad Shows (Associated with Herr Vallendeck's Marvelously Trained Animal Exhibition). In that year the 27 year old Walter P. English joined this show at Wichita, Kansas as a tuba player. He went on to become a famous composer and bandleader.

Col. J.F. Smith and W.F. Smith

In 1900 and 1901, Col J.F. Smith operated the Great Syndicate Show

railroad show. The big top was a 100 round plus three 40's. The menagerie was a 90 round plus one 50 and the sideshow was a 60 round plus two 30's. There were 38 head of stock. The show fought attachment suits at every stand including the opening date and it closed at the end of the first week at Binghamton, New York.

The HOWES GREAT LONDON TITLE

(Tracing, locating, identifying and separating its derivatives as used in circus titles involving the words HOWE, HOWE'S, HOWES, HOWES', GREAT LONDON and LONDON.)

American Co.

(see - Richmond Hill Circus)

Bailey Howes Menagerie (Nathan Howes, prop.) (1834)

(see also - Nathan Howes & Co.'s Circus)

Barnum & London Shows (1881-1888)

(incl. - P.T. Barnum's Greatest Show On Earth & The Great London Circus, Sanger's Royal British Menagerie etc.)

(incl. - P.T. Barnum, Jas. A. Bailey & J.L. Hutchinson, props.) (1881-1885)

(incl. - P.T. Barnum, W.W. Cole, Jas. E. Cooper & J.L. Hutchinson, props.) (1886-1887)

(incl. - P.T. Barnum & Jas. A. Bailey, sole props.) (1888)

(Then became Barnum & Bailey Circus)

(see also - P.T. Barnum's Circus et al)

(" - Great London Circus et al)

Barnum & Van Amburgh Museum & Menagerie Co. (An operating company of P.T. Barnum, Henry Barnum & Hyatt Frost) (1867)

(see - Dan Castello's Circus et al)

P.T. Barnum's Circus (1848-1853, 1871-1880)

(incl. - P.T. Barnum's Grand Travelin Expo.) (Nichols, Totten & Co., props.) (1848-1849)

(" - P.T. Barnum's Museum & Menagerie or Asiatic Caravan (P.T. Barnum, S.B. Howes & L.B. Lent, props.) (1850-1853)

(" - P.T. Barnum's Great Traveling Museum, Menagerie, Caravan & Hippodrome) (1871)

(" - P.T. Barnum's Great Traveling World's Fair) (1872-1874)

(" - P.T. Barnum's Great Roman Hippodrome) (1874-1875)

(" - P.T. Barnum's Greatest Show On Earth) (1876-1880)

(see also - Barnum & London Shows) (1881-1888)

(" - Dan Castello's Circus et al)

Berry's London Museum & Circus (1885)

Birchard & Co.'s Menagerie (Birchard, prop.) (1831)

(see also - Howe & Birchard's Menagerie)

Brazilian Triple Equestrian Arena & New York & London Shows

(see - Lowande's Brazilian Circus)

WILL POSITIVELY EXHIBIT AT AUGUSTA TUESDAY, JULY 30th Howe's Great London and Rail- Road Shows.



Zanger's British Menagerie and PEDRO LOPEZ'S MEXICAN WILD WEST.

Capt. Paul Boyton and his troupe of performing seals playing on musical instruments and executing many marvelous manœuvres to be seen in a large tank and on the stage in the great London Show.

With seating capacity for unlimited thousands, Horse Congress, Trained Animals and Ancient Carnival of Rome, Performing Elephant, Lions, Monkeys, Dogs, Goats and Trained Wild Animals, Trick Stallions, Ponies and Mules.

EIGHT FUNNY CLOWNS! EIGHT Phenomenal Mid-air and Aerial Champion from every noted European Capital. Every promise a sacred pledge. As chaste as it is matchless.

Doors open at 1 and 7 p.m. Performance one hour later. An unparalleled repulsive street parade free to all at 10 A.M. Open dense of wild rare beasts with trainers, in street parade. Free exhibition on show ground after Street Parade. 1 2 2 2

By 1889 French and Monroe were using the Howe's Great London and Railroad Shows title. Newspaper ad from the Circus World Museum Collection.

Charles Lee's Great London Shows (1886-1896, 1898-1902)

(incl. - Charles Lee, prop., 1886-1896, 1898-c.1900)

(incl. - Fred N. Price & C.M. Honeywell, props.) (1901)

(incl. - J.W. Lee, prop.) (1902)

(see also - Ira C. Ward's Great London Shows) (1897)

Charles V. Lee's Ten Cent Pavilion Shows (1899)

(incl. Chas. V. Lee's Great London Dime Show)

(Note - different & not to be confused with original Charles Lee's London Shows)

Chickering's New London Circus (1883)

Cooper, Bailey & Co.

(incl. - Cooper, Bailey & Co.'s Great International 10 Allied Shows (as a circus title)

(James E. Cooper & James A. Bailey, props.) (1876 + 1877 - 1878 overseas)

(incl. - Cooper, Bailey & Co. (as an operating company, not a circus title) (James E. Cooper, James A. Bailey & R.S. Hood, props.) (1879-1880)

(see also - Great London Circus, et al) Cushing & Co.'s Circus (Jos. Cushing, prop.) (in England 1861-1862)

(see also - Great United States Circus)

(" - Howes & Cushing's Circus)

Cushing, Joseph (see - Cushing & Co.'s Circus)

(" - Great United States Circus)

(" - Howes & Cushing's Circus)

Castello's Circus (1864-1870, 1876, 1888, 1890)

(incl. - Dan Castello, Jas. M. Nixon & Egbert Howes, props.) (1866-1869)

(" - H. Noble, prop.) (1890)

(" - Dan Castello's, Howes' U.S. & Nixon's New York Circus) (1868)

(" - Great Equestrian Combination et al) (Castello, Howes & Nixon again) (1868)

(" - Dan Castello's Circus) (Dan Castello & W.C. Coup, props.) (1870)

(" - Dan Castello's Circus & Van Amburgh's Menagerie) (Dan Castello, Jas. M. Nixon, Egbert Howes and the Barnum & Van Amburgh Museum & Menagerie Co., props.) (1867)

DeBesque's Circus (1888)

(incl. - Debesque's London Show)

Devere, Frank

(see Frank Devere's New London Show)

Herr Driesbach & Co.'s Menagerie/Circus (Jacob Driesbach, prop.) (1854-1859)

(incl. - Driesbach's Menagerie)

Herr Driesbach's Menagerie & Howes' Transatlantic Circus (Frank J. Howes, L.A. Hitchcock, VanHorn and Driesbach, props.) (1868)

(see also - Howes, Frank J.)

L.J. Duchack's Circus (1888-1889)

(incl. - Duchack's Circus)

(" - L.J. Duchack's New London Railroad Circus)

Epenetus Howe & Co. (1834)

Foster & Wilkins Great London 10 & 20 Cent Shows (M.L. Foster & F.C. Wilkins, props.) (1900)

(see also - Trout & Fisher's London Shows)

Franconi's Circus & Hippodrome (A. Smith, R. Sands, Titus, S.B. Howes, props.) (1853-1854)

Frank Devers New London Show

Frank J. Howes Circus Company

(see - Great Consolidation Circus)

(" - Howes, Frank J.)

A. H. Fulford & Co.'s New London Shows (Abe Fulford, prop.) (1890)

George Matthews Great London Circus (Sid Kellner, prop.) (1971-1976)

Great Consolidation Circus (Frank J. Howes, W.B. Hough et al, props.) (1866)

(incl. - Frank J. Howes & Co.'s Circus)

(" - Frank J. Howes Consolidated Circus)

(see also - Great United States Circus)

Great Equestrian Combination

(see - Dan Castello's Circus et al)

Great European Circus (1868-1871, 1880, 1886)

(incl. - Flatfoots, Avery Smith, John Nathans, G.C. Quick et al, props.) (1868-1871)

(DO NOT CONFUSE WITH - Great European Zoological Assn, a Sells Bros. enterprise) (1876-1877)

(DO NOT CONFUSE WITH - European Circus) (1882, 1896-1897)

(see also - S.B. Howes' Circus)

Great London Circus

(incl. - Great London Circus, Sanger's English Menagerie, Dockrill's Parisian Equestrian Troupe & Mardi-Gras) (John Parks & Co., props.) (1877)

(incl. - Great London Show, Sanger's Enlarged British Menagerie, Dockrill's Parisian Circus & Mardi-Gras) (John Parks, Homer Davis & Richard Dockrill, props.) (1878)

(incl. - Great London Circus, Sanger's Royal Br. Men & the Famous International Allied Shows) (Cooper, Bailey & Co., props.) (1879-1880)

(incl. - Great London Show) (Geo. W. DeHaven & Lyman Lulyen, props.) (1881)

(incl. - Great London Shows) (Robson & Granger, props.) (1901-1902)

(incl. - Great London Shows) (A. J. Bodkins, prop.) (1904)

(see also - Barnum & London Shows)

(" " - Charles Lee's Great London Show)

(" " - Foster & Wilkins Great London 10 and 20 Cent Shows)

(" " - George Matthews Great London Circus)

(" " - Hill's Great London Circus)

(" " - Howard M. Cushman's & Bros. Great London Circus & Menagerie)

(" " - Howes' (or Howe's) Great London Circus)

(" " - Ira C. Ward's Great London Shows)

(" " - John Pawling's Great London Circus)

(" " - Leopold's Great London Shows)

(" " - Pullman & Hamilton's Circus et al)

(" " - Pullman Bros. Great London Sensation Show)

Great New York Circus (Egbert C. Howes, prop.) (1868)

(see also - Howes, Egbert C.)

Great Syndicate Shows (1894-1895, 1900-1901)

(incl. - Great Syndicate Shows) (Wm. Sells & J. N. Rentfrow, props.) (1894-1895)

(incl. - Great Syndicate Show) (Col. J.F. Smith & W.F. Smith, props.) (1900-1901)

(DO NOT CONFUSE WITH - James S. Livingston's Syndicate Shows)

(see also - Howe's Great London Circus et al)

Great United States Circus (1857-1863)

(incl. - S.B. Howes & Jos. Cushing, props., in England) (1857-1859)

(" - S.B. Howes, prop., in England) (1860-1863)

(" - Jos. Cushing, F.J. Howes, Hitchcock & VanHorn, props.) (1867)

(" - Dr. Jas. L. Thayer, prop.) (1877)

(see also) Howes & Co.'s Great United States Circus)

R.M. Harvey's London Hippodrome Circus (R.M. Harvey, prop.) (1932)

Hill's Great London Circus (Murray Hill, prop.) (1971)

Howard M. Cushman's & Bros. Great London Circus & Menagerie (1875)

Howe

(see - Epenetus Howe & Co.)

(see - Lee & Howe's Circus)

(see - Siegrist, Howe & Co.'s Cir-

cus) (may be spelled Seagrism)

(see - Siegrist & Howe's Wild West)

Howe & Birchard's Menagerie (Jas. R. and/or Wm. Howe & Birchard, props.) (1830-1831)

(incl. - Howe & Birchard's Menagerie of Live Animals) (1830)

(" - Howe & Birchard's Caravan of Living Animals) (1831)

(see also - Birchard & Co's Menagerie)

E.H. Howe & Co.'s Circus

(see Howe's Colossal Railroad Shows)

J.R. & W. Howe & Co.'s Menagerie (Jas. R. Howe & Wm. Howe, props.) (1832-1834)

(incl. - J.R. & W. Howe & Co.'s Menagerie)

(" - J.R. & W. Howe & Co.'s New York Menagerie)

Howe & Cushing's Circus (1894-1899)

(incl. - Howe & Cushing's Shows (Joe MacMahon, prop.) (1894)

(" - Howe & Cushing's Shows & Vallendeck's Animals) (Joe MacMahon, prop.) (1894)

(" - Howe & Cushing's Circus, Museum & Menagerie) (1899)

(see also - Howes & Cushing's Circus)

Howe & Fisher Bros. Circus

Howe & Freeman's Circus (1888)

Howes & Sands Circus (Nathan, Wm. or Wilson Howes & R. Sands) (1834(?), 1835, 1839)

(see also - Nathan Howes & Co.'s Circus)

(" " - Mammoth Elephant, Menagerie & Circus, after June 1, 1835)

Howes & Turner Circus (Nathan Howes & Aron Turner, props.) (1838)?

(see also - Nathan Howes & Co.'s Circus)

(Season of 1894.)

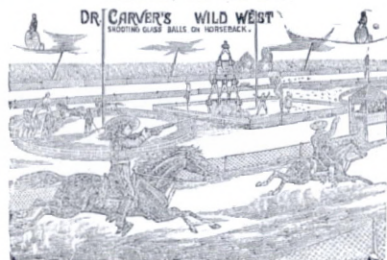
COMING ON ITS OWN SPECIAL TRAINS.

The World's Grandest Unity of Great Exhibitions.

HOWE & CUSHING'S

Stupendous Railroad Shows

Associated with Her Vallendeck's Marvelously Trained Animal Exhibition, Will Exhibit At



Joe MacMahon used the Howe & Cushing title on his 1894 grift outfit, Dr. Carver's Wild West is listed in the ad but it is doubtful that Carver was actually with the show. Pfening Collection.

Howe Bros. Circus (Tom Atkinson, prop.) (1937)

Howe, Epenetus

(see Epenetus Howe & Co.)

Howe, Pullman & Co.'s Circus (1883-1884)

Howes

(see - Bailey Howes Menagerie)

(" - Barnum & London Shows et al)

(" - Dan Castello's Circus et al)

(" " - Herr Driesbach's Menagerie/Circus et al)

(" - Frank J. Howes & Co.'s Circus)

(" - Great Consolidation Circus)

(" - Great New York Circus)

(" - Great United States Circus et al)

(" - Miller, Yale & Howes Circus)

(" - Nathan Howes & Co.'s Circus)

(" - Robinson & Howes Circus)

(" - Thompson, Smith & Howes Circus)

S.B. Howes' Circus (Seth B. Howes, prop. - usually) (1855, 1864-1867)

(incl. - Seth B. Howes Circus)

(For Seth B. Howes, & Mabie Bros. Circus, see Howes & Mabies Circus)

(incl. - S.B. Howes' Menagerie & Circus, Myers & Madigan's Troupe) (1855)

(" - S.B. Howes' Menagerie & Circus with Tom Thumb) (1855)

(" - S.B. Howes' (Great) European Circus) (Seth B. Howes, prop.) (1864-1865)

(" - S.B. Howes' (Great) European Circus) (Howes or Flatfoots S, Q & N, props.) (1866)

(" - S.B. Howes' (Great) European Circus) (Smith, Quick, & Nathans, props.) (1867)

(" - Howes' (Great European Circus) (1864-1867)

(DO NOT CONFUSE WITH - (Great) European Circus of 1868-1871, Flatfoots, props.)

(see also - P.T. Barnum's Museum & Menagerie) (1850-1853)

(" " - Franconi's Circus & Hippodrome) (1853-1854)

(" " - Great United States Circus) et al)

(" " - Howes & Mabies Circus)

Howes & Co.'s Great United States Circus (J.O. Howes, prop.) (1847-1848)

Howes & Cushing's Circus (1875-1877)

(incl. - Frank J. Howes & Joseph Cushing, props.) (1875)

(" - Avery Smith, J.J. Nathan, props.) (1876-1877)

(" - Howes & Cushing's United States Circus Consol. w/New York Circus)

(see also - Cushing, Joseph, et al)

(" " - Great United States Circus)

(" " - Howe & Cushing's Circus)

(" " - Howes, Frank J. et al)

(" " - Nathan, John J. et al)

(" " - Smith, Avery et al)

Howes & Gardner's Circus (Nathan Howes & Dan Gardner) (1844)

(see also - Nathan Howes & Co's Circus et al)

Howes & Mabie's Circus (1841-1843, 1844(?), 1845-1846)

(incl. - Nathan &/or Seth Howes & E.F. & Jerry Mabie, props.) (1841-1843)

(" - S.B. Howes and E.F. & J. Mabie, props.) (May have used Mabie Bros. or Mabie's title)

(" - Seth B. Howes and E.F. & Jerry Mabie, props.) (1845-1846)

(" - Mabie-Howes Olympic Circus)

(" - Seth B. Howes & Mabie Bros. Circus)

(see also - S.B. Howes' Circus et al)

(" - Mabie's Circus)

(" - Nathan Howe's & Co.'s Circus)

(" - New York Circus et al)

Howes & Norton's Circus (Frank J. Howes & Horace Norton, props.) (1864)

Howes & Richardson Co. (O.P. Myers, prop.) (1887)

(incl. - New Circus & New Menagerie, Howes & Richardson Co., props.)

(" - Howes & Richardson Co. & Van Amburg Shows)

Howes Champion Circus (Frank J. Howes, prop.) (1865)

(incl. - Howes Olympian Circus)

(" - Frank J. Howes Champion Circus)

(see also - Maginley, Carroll & Co.'s Circus et al)

Howe's Colossal Railroad Shows (R.H. Johns, E.H. Howe, Griffin & Baylis, props.) (Canada) (1888)

Howes, Egbert C.

(see - Dan Castello's Circus et al)

(" - Great New York Circus)

(" - Howes' Great London Circus et al)

Howes, Elbert

(see - Howes' Great London Circus et al)

Howe's Famous Hippodrome Circus (Arthur Sturmak, prop.) (1952)

Howes, Frank J.

(See - Herr Driesbach's Menagerie & Howes' Transatlantic Circus)

(" - Great Consolidation Circus)

(" - Howes & Cushing's Circus)

(" - Howes & Norton's Circus)

(" - Howes' Champion Circus)

(" - Robinson & Howes Circus)

(" - Great United States Circus)

Howes' Great London Circus (or Howe's) (1871-1876, 1889, 1895-97, 1902-03, 1908-16, 1920-1922)

(incl. - Howes' Great London Circus & Sanger's English Menagerie) (Egbert Howes; Elbert Howes & Jas. Kelley, props.) (1871-1872)

(" - Howes' Great London Circus & Sanger's English Menagerie) (Egbert Howes & Jas. Kelley, props.) (1873)

(" - Howes' London Circus, Hippodrome & Sanger's English Menagerie) (2nd title, 1873)

(" - Howes' Great London Circus, Grecian Hippodrome, Sanger's English Menagerie, Iroquois Indian Troupe, with Den Stone's Circus, Barnum & Co.) (Jas. Kelley, Henry Barnum & Co.) (Jas. Kelley, Henry Barnum & possibly Den Stone, props.) (1874)

(" - Howes' Great London Circus, (Grecian) Hippodrome, Sanger's English Menagerie & Iroquois Indian Troupe) (Jas. Kelley & Henry Barnum, props.) (1875)

(" - Howes Great London Circus, Hippodrome, Sanger's English Menagerie & Mardi-Gras Carnival) (Jas. Kelley & Henry Barnum, props.) (1876)

(" - How's Grt. London Railroad Shows, Zanger's British Menagerie & Lopez's WW) (1889)

(" - Howe's (Great) London Circus) (J. C. O'Brien, prop.) (1895-1897)

(" - Howe's Grt. London Shows (J.F. Smith & Col. Wm. Smith, props.) (1902-1903)



Jerry Mugivan and Bert Bowers began their circus careers using the Howes title in 1904. This cage is pictured in a Mugivan & Bower's parade around 1910. Woodcock Collection.

(" - Howe's Grt. London Shows) (Jerry Mugivan & Bert Bowers, props.) (1908-1916, 1920)

(incl. - Howe's Grt. London Circus & Van Amburg's Trained Wild Animals) (Mugivan & Bowers, props.) (1921)

(incl. - Howe's Grt. London Circus & Van Amburg's Wild Animals) (Mike Golden, Milt Runkle and Charles J. Adams, props.) (1922)

(see also - Great London Circus)

(" - Great Syndicate Shows)

Howe's London Circus/Shows (1886-1890, 1918-1919)

(incl. - Howe's London Circus, Museum & Menagerie) (Col. J.W. Foster, prop.) (1886)

(" - Howe's (New) London Circus) (L.H. French & W.O. Monroe, props.) (1887-1888)

(" - Howe's London Circus) (L.H. French, prop.) (1889-1890)

(" - Howe's London Shows) (Herbert Duval & Chester Monahan, props.) (1918-1919)

(" - Howe's (New) London Dime

Circus) (French & Monroe) (Alternate title for 1887)

(" - Howe's Big 10¢ Circus) (French & Monroe) (Alternate title for 1887)

(see also - Howes' Great London Circus et al)

(" - Great London Circus et al)

(" - London et al)

Howes, Nathan A.

(see - Nathan Howes & Co.'s Circus)

Howes, Tufts, Mabie & Co.

(see - New York Circus, Howes, Tufts, Mabie & Co. props.)

(" - Howes & Mabie's Circus)

(" - Mabie's Circus)

(" - Nathan Howes & Co.'s Circus)

Ira C. Ward's Great London Shows (Ira

C. Ward, prop.) (1897)

(see also - Charles Lee's Great London Shows)

John Pawling Great London Circus (H. J. Rumbaugh, prop.) (1949)

Lee & Howe's Circus (Mr. & Mrs. Fred Hatfield, props.) (1934)

Leopold's Great London Shows (1903) London

(see - Barnum & London Shows et al)

(" - Berry's London Museum & Circus)

(" - Chickering's New London Circus)

(" - Debesque's Circus et al)

(" - L.J. Duchack's Circus et al)

(see Frank Devere's New London Show)

(" - A.H. Fulford & Co.'s New London Shows)

(" - R.M. Harvey's London Hippodrome Circus)

(" - Howes' (or Howe's) Great London Circus et al)

(" - Lowande's Brazilian Circus et al)

(" - New York & London Combination)

(" - Puck's London Shows)

(" - Sells' London Olympian Circus)

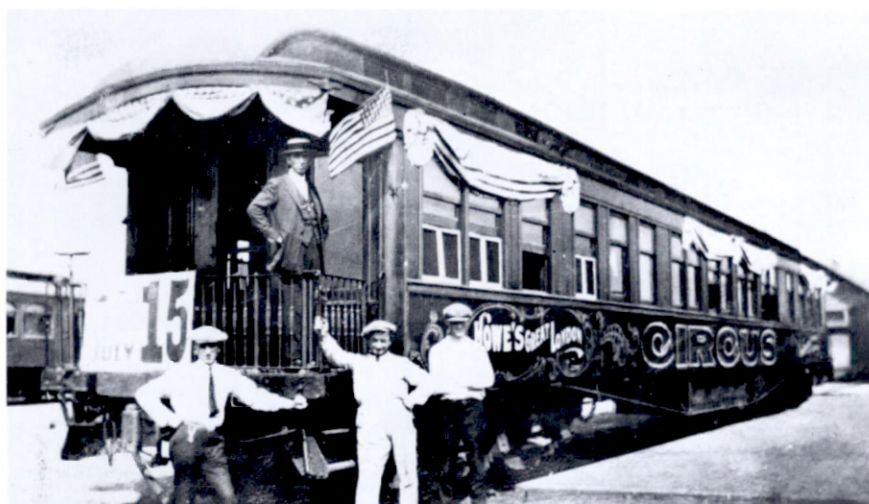
(" - Trilby's New London Shows)

(" - Trout & Fisher's London Shows)

London Hippodrome Circus (Chas. Gordon, prop.) (1937)

(see also - R.M. Harvey's London

Hippodrome Circus)
 London Pavilion Show (David, prop.) (1876)
 Lowande's (Great) Brazilian Circus (1877, 1890)
 (incl. - Brazilian Triple Equestrian Arena & New York & London Shows) (1890)
 Mabie's Circus/Menagerie (S.B. Howes, Ed. & Jerry Mabie, props.) (1844); (E.F. & Jerry Mabie, props.) (1847-1864)
 (incl. - E.F. & J. Mabie's Circus/Menagerie)
 (" - E.F. Mabie & Co.'s Circus)
 (" - Mabie Bros. Circus & Menagerie)
 (" - E.F. & J. Mabie's Circus & E. Ganung Co.'s Menagerie) (1854)
 (" - Grand Olympic Arena & United States Circus) (1850)
 (see also - *Howes & Mabie Circus*)
 (" " - *New York Circus, Howes, Tufts, Mabie & Co., props.*)
 MacMahon's Circus (sometimes spelled McMahon) (Joe MacMahon, prop.) (1887-1892)
 (see also - *Howe & Cushing's Circus*)
 Maginley, Carroll & Co.'s Circus (Ben Maginley & B.W. Carroll, props.) (1867-1868)
 (incl. - Maginley & Carroll Circus)
 (incl. - Maginley, Carroll & Co.'s Circus & J.L. Howes' Champion Circus) (Maginley, Carroll and John L. Howes, props.) (1867)
 Mammoth Elephant, Menagerie & Circus (Nathan Howes, W. Howes & R. Sands, props.) (after June 1, 1835)
 (see also - *Howes & Sands' Circus*)
 (" " - *Nathan Howes & Co.'s Circus*)
 Menagerie & Circus Combined
 (see - *Richmond Hill Circus*)
 Miller, Yale & Howes Circus (1838)
 Nathan Howes & Co.'s Circus (Nathan Howes, prop. w/various associates) (1826-1831)
 (incl. - *Nathan Howes & Co.'s Circus*)
 (Nathan Howes & Sylv. Reynolds, props.) (1826)
 (" - *Nathan Howes & Co.'s Circus*)
 (Nathan Howes & Aron Turner, props.) (1828)
 (" - *Howes & Turner Circus*) (alternate title) (1828)
 (see also - *Bailey Howes Menagerie*)
 (" " - *Howes & Gardner's Circus*)
 (" " - *Howes & Mabie's Circus et al*)
 (" " - *Howes & Sands' Circus*)
 (" " - *Mammoth Elephant, Menagerie & Circus*)
 (" " - *New York Circus, et al*)
 (" " - *Richmond Hill Circus, et al*)
 Nathans, John J. (DO NOT CONFUSE WITH Nathan Howes)
 (see - *Great European Circus*)
 (" - *S.B. Howes' Circus*)
 (" - *Howes & Cushing's Circus*)
 (" - *Howes & Sands' Circus*)
 New Great Syndicate Shows
 (see - *Great Syndicate Shows*)
 New York Circus (1842, 1866-1877, 1879, 1883)
 (incl. - *New York Circus, Howes, Tufts, Mabie & Co., props.*) (Nathan



The final use of the title was in 1922 when Mike Golden, Milt Runkle and Charles Adams leased the name from Mugivan & Bowers. This is the advance car used in 1922. Circus World Museum Collection.

Howes & or Seth B. Howes, Tufts and E.F. & Jerry Mabie, props.) (1842)
 (" - *New York Circus*) (L. B. Lent, prop.) (1866-1877)
 (" - *New York Circus*) (Hamilton & Sargeant, props.) (1879)
 (" - *New York Circus*) C.B. Bunnell's Museum & Central Park Menagerie) (1883)
 (also see - *Great New York Circus*)
 (" - *Howes & Mabie's Circus et al*)
 New York & London Combination (1878)
 Olympic Circus (1843)
 (see also - *New York Circus, Howes, Tufts, Mabie & Co., props.*)
 (" " - *Howes & Mabie's Circus*)
 Puck's London Show (1887)
 Pullman & Hamilton's Circus (1877-1880)
 (incl. - *Pullman & Hamilton's London Sensation & Field Museum*) (1877)
 (incl. - *Pullman & Hamilton's Great London Sensation*) (1878)
 Richmond Hill Circus (of New York City)
 (incl. - *American Co. Circus*) (Nathan Howes, props.) (1833)
 (incl. - *Menagerie & Circus Combined*) (Nathan Howes, prop.) (1836)
 (see also - *Nathan Howes & Co.'s Circus*)
 Robinson & Howes' (Champion) Circus (James Robinson & Frank J. Howes, props.) (1863-1864)
 (see also - *Howes, Frank J.*)
 Sells' London Olympian Circus (Wm. Sells, Prop.) (1891)
 Siegrist & Howe's Wild West (1886)
 Siegrist, Howe & Co. Circus (maybe Seagrist) (J.R. W. Hennesey, prop.) (1884)
 Smith, Avery
 (see - *Franconi's Circus & Hippodrome*)
 (" - *Great European Circus*)

(" - *S.B. Howes' Circus*)
 (" - *Howes & Cushing's Circus*)
 Thompson, Smith & Howes Great American Circus (1866)
 Trilby's New London Show (1902)
 Trout & Foster's London Shows (Ike Trout & — Foster, props.) (1898-1899)
 (see also - *Foster & Wilkins' Great London 10 & 20 Cent Shows*)
 Van Amberg
 (see - *Howe's Great London Circus et al*) (1922)
 Van Amburg Shows (spelled without the final "h" of Isaac Van Amburgh) (1891, 1904-1908)
 (incl. - *Great Van Amburg Shows*) (Mugivan & Bowers, props.) (1904-1908)
 (see also - *Howe's Great London Circus et al*) (1921)
 (" " - *Howe's & Richardson Co. et al*)
 (" " - *Van Amberg*)

Acknowledgement: Deep appreciation is expressed to Robert L. Parkinson, Librarian and Chief Historian of the Circus World Museum, for his suggestion of this topic for investigation and for his inspiration and help in its preparation. Special credit is also due Stuart Thayer of Ann Arbor, Michigan for the information that he has shared with me from his monumental research on early American circuses. Any errors of commission or of omission are entirely my own.

FOOTNOTES

- (1) Bandwagon, July-August 1961, page 5 (R. Conover): It is certain Howes sold out to the Flatfoots (G. f. Bailey, June, Avery Smith & Nathans) before 1867. It now appears that the transaction took place just before the St. Louis opening in 1865.
- (2) N.Y. Clipper 3/9/1867
- (3) Bandwagon, July-August 1961, page 6 (R. Conover)
- (4) Bandwagon, July-August, 1961, page 6 (R. Conover): The nephews (Egbert & Elbert Howes) had an interest in the Great London Show through 1873, then sold out completely to James E. Kelley & Henry Barnum. Kelley had had a big interest in the Show from the start.

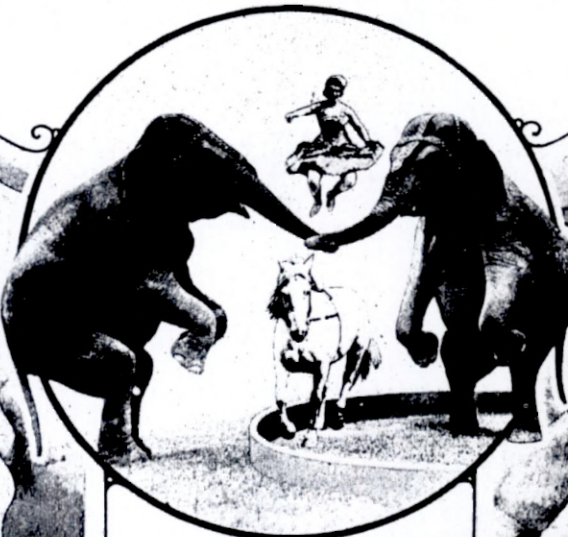
The 20th CENTURY WONDER SHOW

35
YEARS
of
UNSULLIED
REPUTATION

A
SUPREME EFFORT
in
CLEAN
AMUSEMENT

SPARKS CIRCUS

THIS YEAR
ENLARGED, IMPROVED and REBUILT
TO THE VERY PINNACLE OF CIRCUS PERFECTION



20 CITY BLOCKS
OF GORGEOUS
STREET PARADE
AT
10:30 A.M. DAILY

A VISION OF
BEAUTY and SPLENDOR

WATERPROOF TENTS and
COMFORTABLE SEATS FOR
5000 PEOPLE

TWO
PERFORMANCES
DAILY
AT
2 and 8 P.M.

DOORS OPEN
FOR
RECEPTION
OF
PUBLIC IN
MENAGERIE DEPT.
ONE HOUR
EARLIER

This courier cover was one of the first pieces of art done by Roland Bulter for this Sparks show. The design was first used for the 1922 season. The 16 page booklet was printed in brown by rotogravure. Pfening Collection.